NOV. 1977
NO. 54

NOVEMBER '87

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October 18-	African National Congress benefit w/ CHRIST ON PARADE, BEATNIGS, ISOCRACY, SURROGATE BRAINS
October 23-	DWARVES, VOMIT LAUNCH, THE IDIOT, WEENY ROAST
October 24-	AGRESSION, ATTITUDE, THE SINS, HERBICIDE,THC,
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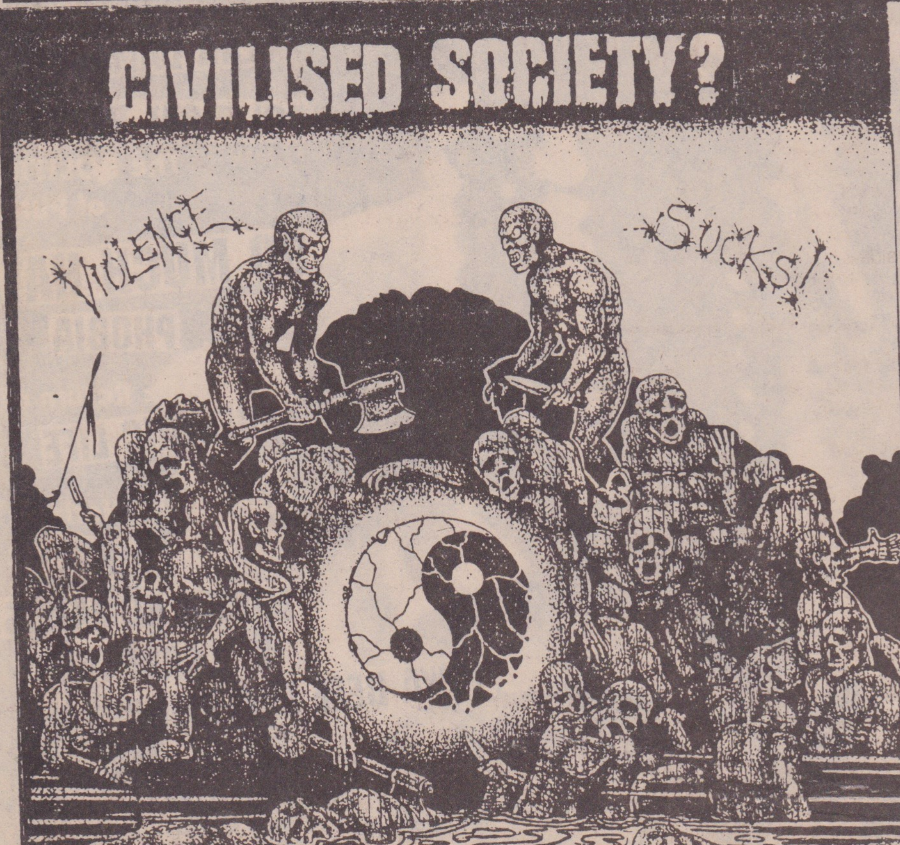
October 30-	FALSE PROPHETS, FEEDERZ, FLOWER LEOPARDS, TUNNEL CREEPS, CROWS
October 31-	SCREAM, SOULSIDE, KWIKWAY, DEAD JACKSONS, PMRC
November 1-	"Turn It Around" record release party w/ CRIMPSHRINE, NASAL SEX, YEASTIE GIRLZ, SEWER TROUT, ISOCRACY, RABID LASSIE, OPERATION IVY, SWEET BABY JESUS, NO USE FOR A NAME, CORRUPTED MORALS, STIKKY
November 6-	CLUBFOOT ORCHESTRA, ESKIMO
November 7-	NO FX, RKL, PARANOIA, TRAP A POODLE, ABNORMAL GROWTH
November 14-	UNDEAD (NY), LETHAL GOSPEL, PUBLIC HUMILIATION, BO, TBA
November 15-	SACRILEGE, NEUROSIS, PLAID RETINA, TBA
November 21-	SOCIAL UNREST, RIBZY, NASAL SEX, CHAPTER 13, SINGAPORE SLING,
November 22-	TOXIC REASONS, WITNESSES, NO USE FOR A NAME, ACTION FIGURE
November 28-	HELLS KITCHEN, POSITIVE OUTLOOK, JOINT EFFORT, SUBTERRANEAN PSYCHOSIS, DEFIANT YOUTH

LEARN TO TYPE???

MRR now has access to a "scanner", a device that can read both graphics and text and input them into a computer. What does this mean for you? Mainly, if you are submitting letters to the editor, scene reports, interviews, articles, etc., it will help us immensely if you can type them out on a standard typewriter. While we won't come out and say your chances of getting them published are better if you type them, it may have a bearing in some cases, and the shitworkers would be mighty appreciative. Also, if you have access to a Macintosh computer, you could just send us a disc with your material on it, and we can re-format it, print it out, and return the disc to you. Thanks.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Scene Reports: continuously, but with photos!
Ad Reservations: now, as space goes fast
Ad Copy In: 1st of month
Issue Out: 15th of month

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1/6 page: (2 1/2" x 5" down) $25
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Issues #11-12, 15-26, 29-53

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COVER: Martin rips off Bomp!

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READERS: if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors. Your input in essential.

Please continue to send all records, tapes, letters, articles, photos, etc., to:
MAXIMUM ROCK'N'ROLL
P.O. BOX 288
BERKELEY CA 94701

TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay. The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

STEVE SPINALI

Steve is recovering from brain surgery, but at least he had the presence of mind to turn in this Top 15. Steve, everyone wishes you well and expects to see you back on the job next month!

BAD BRAINS-all
ANGRY SAMOANS-Right Side of my Mind
RAMONES-TeenageLobotomy, Bad Bad Brain
MENTALLY ILL-Tumor Boy
TRUE ART-My Brain Hurts
FARTZ-You Got a Brain
SEIZURE-all
I, BRAINEATER-all
BIG BLACK-Headache-12"
MISFITS-Braineaters
REVILLOS-Bongo Brain
ED GEINS CAR-Braindead Baby

RUTH SCHWARTZ

BAD TRIP-Flushes The Vault-EP
BIG BLACK-Songs About Fucking-LP
BIG STICK-Crack Attack-12"
DEADLY HUME-Me, Grandma, Iliko & Hilarian-LP
ELECTRIC LOVE MUFFIN-Playdo Meathook-LP
FOETUS ALL NUDE REVIEW-Bedrock-12"
LOUDSPEAKER-Psychotic Machine-12"
LUBRICATED GOAT-Devil's Music-LP
The OUT-Level 5-45
PAGANS-Live-LP
PURPLE THINGS-LP
PUSSY GALORE-Right Now-LP
SCREAMING TREES-Even If, And Especially When-LP
STOMACH MOUTHS-In Orbit-mini LP
VOLCANO SUNS-Bumper Crop-LP

MARTIN SPROUSE

FUNERAL ORATION-LP
OI POLLOI-LP
L'ATTENTAT-LP
SKEEZICKS-LP
CELIBATE RIFLES-LP
V/A-Progress?-EP
V/A-1984 the Third-2 LP
STENCH-EP/SCREAM-LP
SCREECHING WEASEL-LP
IMPULSE MANSLAUGHTER-LP
EMBRACE-LP/PAGANS-LP
NASAL SEX-TP/CRUCIAL YOUTH-EP
ZERO BOYS-LP/HICKOIDS-EP
DAN-LP/MDC-LP
VERNON WALTERS/INDIREKT-split 2 LP
V/A-Turn It Around-2 EP

TIM YOHANNAN

CRUCIAL YOUTH-EP
DAN-LP/EMBRACE-LP
IDENTITY CRYSIS-EP
IMPULSE MANSLAUGHTER-LP
INDIREKT/VERNON WALTERS-split 2 LP
L'ATTENTAT-LP
MDC-LP/PAGANS-LP
OI POLLOI-LP/STENCH-EP
SATANIC MALFUNCTIONS-EP
SCREECHING WEASEL-LP
V/A-Turn It Around-2 EP
V/A-1984 the Third-2 LP
V/A-Progress?-EP
WORLD OF DISTORTION-45
ZERO BOYS-LP

GLASER BROS

EMBRACE-LP
PAGANS-Live-LP
CORRUPTED MORALS-TP
MISFITS-4 Hits From Hell-EP/MISFITS-Fiends Forever-EP
P.O.W.-TP
LEMONHEADS-LP
SUBHUMANS-LP
JESUS & MARY CHAIN-LP
V/A-Psychotic Reactions-TP
SWEET BABY JESUS-live
CIVILISED SOCIETY?-LP
GANG GREEN-LP
SCREECHING WEASEL-LP
SOULSIDE-LP
V/A-Turn It Around-2 EP

DOGTOWNE

EMBRACE-LP
LOUDSPEAKER-12"
OBVIOUS-12"
ARTLESS-Public Display-45
SOULSIDE-LP
LEAVING TRAINS-Fuck-LP
AMERICAN MUSIC CLUB-Engine-LP
ANGST-Mystery Spot-LP
HUMAN ZOO-LP
11th DREAM DAY-LP
ARTISTIC DECLINE-LP
SOUND GARDEN-Screaming Life-12"

DAVID HAYES

SCREECHING WEASEL-LP
FUNERAL ORATION-LP
THINK TANK-EP
DAN-LP
EMBRACE-LP
NASAL SEX-TP
SURROGATE BRAINS-live
CRUCIAL YOUTH-EP
V/A-Progress?-EP
V/A-VERNON WALTERS/INDIREKT-split 2 LP
V/A-Overseas Connection-LP
V/A-Turn It Around-2 EP
MDC-LP
STENCH-EP
ZERO BOYS-LP

KENT JOLLY

AMEBIX-Monolith-LP
PRONG-Primitive Origins-LP
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S.D.G.-Now-LP
V/A-Pusmort Sampler-EP
SCREAM-Banging the Drum-LP
DAMNED-An Attitude Hits-LP
OI POLLOI-Unite and Win-LP
OI POLLOI/TOXIC EPHEX-split LP
BIG BLACK-Songs About Fucking-LP
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CFXU Antigonish, NS 700AM Tues 11PM
CKMS Waterloo, Ont 94.5FM call station
CRSU Montreal, Que call station
KFCF Fresno, CA 88.1FM Tues 9PM
KJHK Lawrence, KS 91FM Mon 11PM
KPFA Berkeley, CA 94.1FM Tues 9PM
KSPC Claremont, CA 88.7FM Sat 1AM
KUGS Bellingham, WA 89.3FM Sun 11PM
KZUM Lincoln, NE 89.3FM Thur 11PM

MAXIMUM ROCKNROLL RADIO

WCNI New London, CT 91.1FM Sun 10PM
WKDU Philadelphia, PA 91.7FM Thurs 10PM
WMUC College Park, MD 88FM Sun 9PM
WPSU Sch Haven, PA 89.7FM Fri 11PM
WMSE Milwaukee, WI 91.7FM Wed10PM
WZBT Gettysburg, PA 91.1FM Thur 11PM
Radio Pomme Louviers, France101.1FM Fri 4:30PM
Radio Dood Amsterdam, Holland Tues 10:30PM
Radio Skid Row Sydney, Australia 88.9FM Sat 11PM
DIY Radio So Manchester, UK 104.7FM

Three Sheets To The Wind...

The Electric Love Muffin
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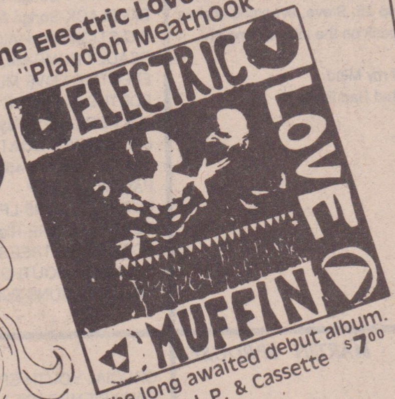

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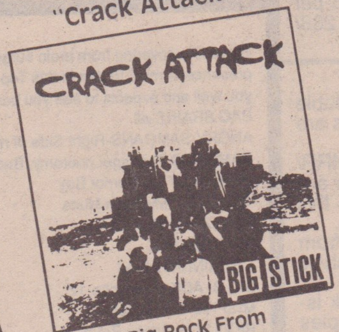

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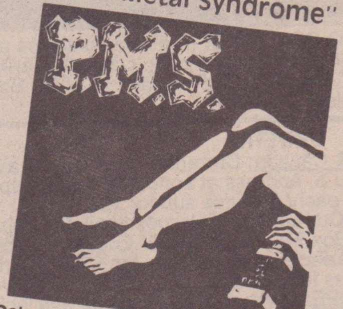

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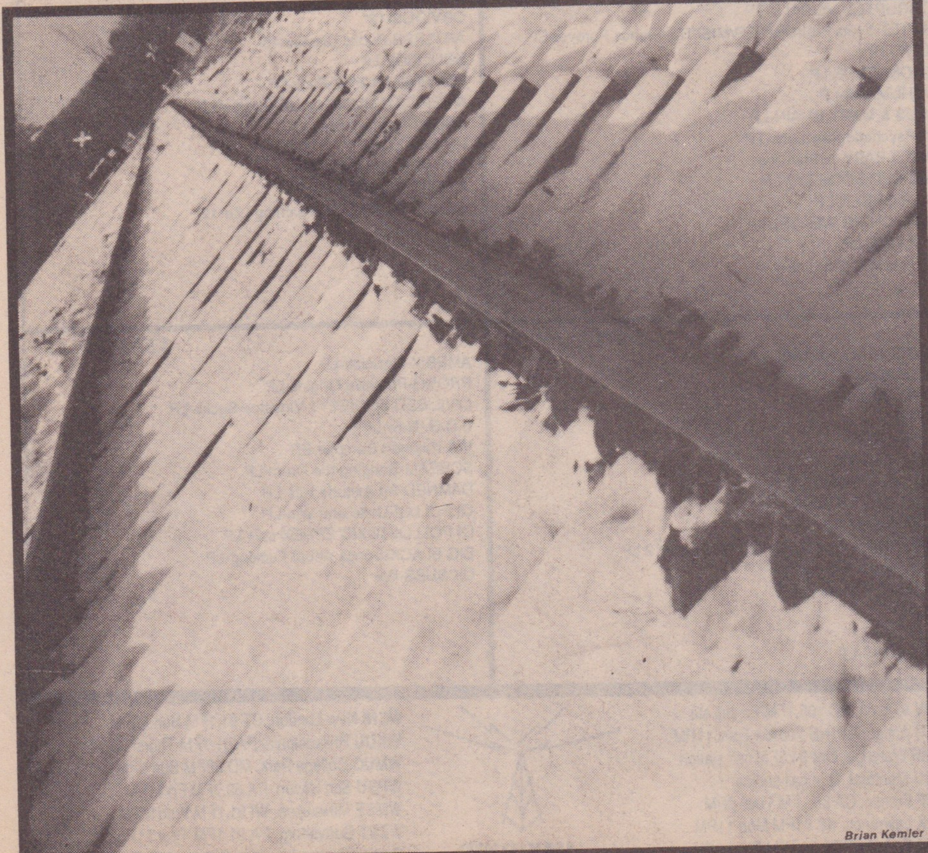
Brian Kemler

SCREAM

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* 3.50 in the U.S.A., Ⓑ elsewhere. † Also available as cassette.

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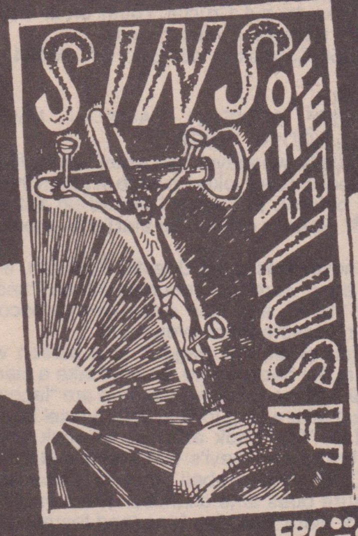

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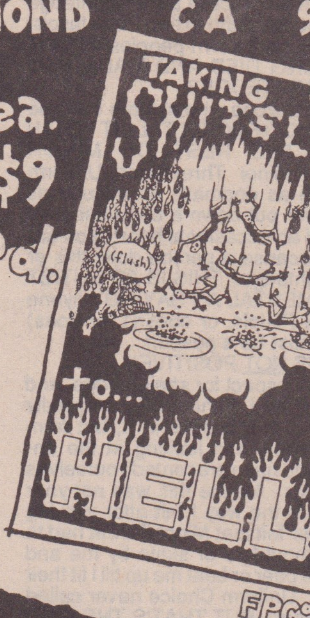
TAKING THE SHITSLIDE to... HELL
(flush)

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V/A- "Sins of the Flush" cassette

Yee...ouch! Another righteous comp from Flush Productions, featuring quality stuff from SEWER TROUT, IRSTAS, DISTORTION X, and many more. Consistently hot stuff here. (WG)

V/A - "Taking the Shitslide to Hell" cassette

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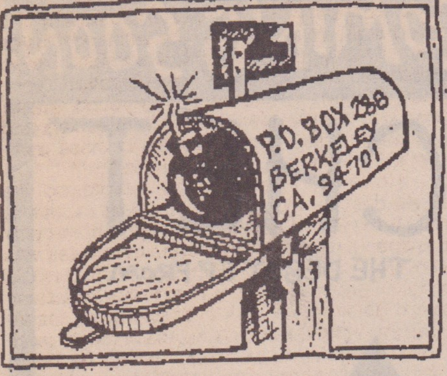


Dear readers,

Well, it's about time MRR got around to printing some serious poetry - here goes one from Jeff Rock of Sloplet zine/ 665 Herrick, Witte B/ Madison, WI 53706:

I'm glad that I'm American
I'm glad that I am free
I wish I was a doggie,
And Reagan was a tree.

To MRR staff and readers!

I've 2 complaints about ish #52. My first beef is with Mykel Board. I SEZ YOU ARE WRONG!! (or at least very ignorant and misinformed). Now I can agree with most of your article and can even see your viewpoint and possibly agree with some of what you said. But you seem to be ignorant on the history of homosexual per- secution, especially when you say that "being a faggot has nothing to do with being gay."

Now, I don't want to go into a long drawnout history lesson so I'll try to keep this as short as possible.When our country (that is, the United States), was founded, the Church of England was basically making the rules and laws. Now we know how open minded churches are when it comes to running your own life right? Could you imagine a country where if you didn't worship their God, you would be sentenced to death? That's wha it was like before we broke away from King George. People would be accused of being this or that if they missed ONE day of church! (Or, if you showed any form of dissent against the King, who of course RAN the Church of England).

Now we all know what happened to witches or at least, people accused of being a witch. They wre burned alive (one might want to read up on the history of the founding of Salem, MA, for more insight, or atleast the history, of Jean D'Arc!) We also know about the tolerance level of the Church when it comes to sexual freedom, and if homosexuals think they have it tough today, they should be glad that they weren't living in the eighteenth century, because they got the same treatment as witches did!

If you look up "faggot" in the dictionary, you will see it is a British term for a bundle of sticks and twigs commonly used for kindling to start fires. This is one reason why a British slang for a cigarette is a "fag," it being a bunch of leaves that are set on fire that are bunched up.

People accused of being homosexuals were often times burnt with witches and were set on fire first. This is where the slang term "faggot" came from—in reference to homosexuality (sorry for the long history lesson gang).

Another complaint is that you have insulted the intelligence of junior high students. Ok, granted, they DO use the term faggot to mean a wimp, and although they may not know the origin of the term they DO know that faggot is a derogatory term for a homosexual! (They also use words like "homo," "queer," or "gay" to describe wimps, and they too are VERY familiar with the stereotypes of homosexuals MORE THAN YOU'D CARE TO GIVE THEM CREDIT FOR).

So basically, your article was insulting to junior high students and homosexuals.

Again, you got me mad, so I had to think again and use my brain. I HATE WHAT YOU WRITE MYKEL, BUT YOU'RE STILL MY FAVORITE VILLIAN!!

My second complaint is lodged at CRUCIAL YOUTH and the people at MRR who consented to publish such fascistic trash! It is one thing to be and live an practice the straightedge philosophy, it is another thing to turn it into fascist dogmatism and shove it down peoples throats!

WHO FUCKING DIED AND MADE YOU GODS OF STRAIGHTEDGE?

You say that anyone who swears can't be truly straightedge! GO FUCKIN TELL IT TO IAN MACKAY AND THE REST OF MINOR THREAT!! Even Minor Threat and Uniform Choice don't have as dogmatic an attitude as yours! THEY never put down a band because they swore or had an occasional beer! You are saying that just because a person does this or that he ain't straightedge! THIS IS AS ELITIST AND AS JUDGEMENTAL AS SAYING anyone who likes the Sex Pistols, or doesn't (or does) have a mohawk must be a poseur!

NOW THIS IS NOT POSITIVE!!

I have a lot of respect for straightedge, and many the people and bands who originally started it support it and believe in it, but from reading your interview and looking at the enclosed cartoons, you have presented yourselves an insecure fascists. Maybe this was not your intention, but this is the way I felt after viewing your article! I never felt that Minor Threat had to grab me by the shoulders or skate by me and smash my bottle of beer or beat me up till I fit their version of "cool." Uniform Choice never called me scum cos I swear! BUT THAT'S THE KIND OF FASCISM YOU GUYS PRACTICE!!

I'm disappointed with MRR for giving such Drug Free Fascists the space! (Geez Tim, when you gonna have the Skrewdriver or Nancy Reagan interview? Know what I'm getting at??

For the past 51 issues, I have been reading MRR for its honesty, reliability and credibility, and as a reader and consumer of your products, I must vent out my deepest feelings of disappointment in your judgement!

I hope that you do not give extremists like these any more of your time cause you're only wasting your time and your reading audience's time! Straightedge is positive but having it shoved down your throat cause you "ain't cool" by someone else's standards is PEER PRESSURE which is a form of fascism and is NEGATIVE!!

Adam Rebelius, somewhere following the Grateful Dead in the United States, Autumn 1987.

To the Editor:

After reading your recent spread on CRUCIAL YOUTH I get the impression that, unless the article was a cleverly disguised parody, we have regressed in twenty short years from "the Age of Aquarius" to the Age of Edge.

While it has become obvious that excessive indulgence in illicit pleasures is neither desirable nor healthy, the preachy and self-congratulatory attitude taken by those Crucial Youth boys seems disturbingly reminiscent of Jerry Falwell and the Nazis. Perhaps these guys would benefit from reviewing the old parable about the oak tree wherein said tree is constantly bragging about its superlative strength and size to a nearby reed over which it towers. During a severe windstorm, however, the stiff oak is blown down while the more pliable reed is able to bend with the wind and consequently remains standing. Loosen up, dudes!

Dave "Papa" Cherry/ Sax Player, Lethal Gospel

P.S. I am enclosing a condom which I hope you will send these guys in case one of them decides it's not beneath his scruples to go out and get a good piece of ass.

WHO'S EDITING OVER THERE ANYWAY?

I just bought your Sept. '87 issue to find that the center spread was given to a band I'd never heard of (that's o.k. - I haven't heard of a lot of bands). I noticed it was filled with bad, immature cartoons (that's o.k. - not everyone can be a good cartoonist). I noticed that the band is touting our great country America, and how everyone should lift weights and stop saying FUCK, SHIT, PISS, GODDAMN, ASSHOLE, BITCH & TITS, or whatever. Oh, yes, rewinding video tapes is very important to me, and I think if the Sandinistas would just rewind those video tapes Reagan wouldn't need to spend American money for the Contras to try to overthrow Nicarauga and make 'em American pawns. Was that a joke to put Crucial Youth on a 2-page spread? If it was, it wasn't funny.

Kurt/ 2256 Carmelina, #3/ L.A., CA 90064

Dear MRR,

TONY BELIECH SAYS — MYKEL BOARD, YOU'RE WRONG!

Usually, whenever I get a new issue of MRR I don't feel that provoked to write in (even though I have before). But when I picked up #52 and read Mr. Board's column for that issue it took the cake.

I never was a big Beastie Boys fan, even when they were still considered an "underground" band, and now since they've become popular, I loathe them even more.

First of all, if a "faggot" is a person who "hides in the background, doesn't take a stand," then 99% of the Beastie Boys fans are "faggots". Yes, just take a long look at your typical Beastie Boys fan. Yes! Look at those Reebok shoes, those brand new Levi's 501's and that preppy shirt! OOH! What a rebel! Boy your typical white, male sure does take chances. The same thing goes for black Beasties fans (and female ones, too!)

Mr. Board also goes on to say "At worst, he just stays at home and listens to Beethoven during the make out parties." Hell, I'd rather stay at home too, considering how boring, stupid and sexist make-out parties are. I love sex just as much as the next guy, but I'd rather have sex with someone I LOVE than go to a dumb party just to gety fucked up and fucked. I'd rather listen to Beethoven (which I happen to enjoy).

Also the Beastie Boys are very "whimpish". When they were warned in D.C. to not do a dirty show and didn't, it shows how lame and gutless they are. As much as I hate G.G. Allin, he has more guts than the Beastie Boys and all their fans put together to do what he does onstage. So much for the Beastie "making a stand" and "standing out."

As far as the Beasties being the first band from the hardcore scene to get a No. 1, SO WHAT! All they do is to make the hardcore scene look stupid. I'm sure plenty of other people out there in school have had to put up with morons saying, "The Beastie Boys are punk." If they do anything they make themselves and hardcore look stupid and sexist (which most hardcore isn't, even though the Beasties are.)

So what if they bring people together who would never be seen together, so does Madonna, Prince and Michael Jackson. The Beasties have also proved that top 10 bands tend to be sexist idiots with a "party animal" attitude, which perfectly describes the Beasties.

Mr. Board also forgot to mention how sexist the Beasties are and how they do nothing but help promote that "party, dood", drugs, sex attitude so prevalent in today's society.

Have the Beasties made rock "nasty" again? Quite frankly, NO. I consider Minor Threat more rebellious than them. At least Minor Threat have the guts to stand up to the sexist, drugs, alcohol, party attitude. The same thing goes for most hardcore bands.

The fact that they're on a major label just proves how money hungry they are. If they had any guts at all, they'd start their own label or go with an independent (like most hardcore bands).

Mr. Board, your column just shows how stupid you really are in the end to support a bunch of MORONS like the Beastie Boys. I hope I got my message across. Thank you.

Tony Beliech/ 3126 Patricia Dr/ Pensacola, FL 32506

To Mykel Board:

Regarding your article in the Aug. issue of MRR about females, creativity & "sexual superiority" - you are 100% wrong, pure & simple, if by creativity you mean more than mere mindless biological functions. You error in comparing "making" guns & art and "making" babies - females do not "make" babies anymore than they "make" hair, warts, or digestive juices. A woman, like a man & like all other animals is a set of biological functions in addition to mental functions. Getting pregnant is no big deal - all mammal females are generally capable of it - pregnancy is certainly not creative in the meaningful sense - it does not depend on individual will, thought, intellignece, or indeed any activity whatsoever on the female's part. Women in mental institutions who years ago would have been called idiotic (now called "profoundly retarded") - females who are so defective mentally that they are barely conscious, who cannot sit up, cannot feed tfemselves, who have no awareness of bowel or bladder control, who indeed are human in species only - have become pregnant as the result of rape by orderlies (who must be pretty low, I daresay).

I resent being told that because I have a womb I somehow have "the universe inside" my body! So hence, art, music, thought & questioning are meaningless to me, a female? Just why is pregnancy seen by so many men as something so mystical & indeed, wonderful? The females is simply the slave to the species - indeed, a martyr to motherhood.

Why do you, Mr. Board, choose to view males & females only in terms of germ cells & reproductive organs? Is not a human being more than this? Why do you think life's questions are easy for women, simply because of their wombs? Do you honestly think humanity is such a paragon of animals, such an utter Crown of Creation that the production - involuntarily & automatically, mind you - of yet another human is justification for existence? Why do you feel "living forever" in so impersonal & unwilled form as mere biological reproduction is so great? There are many women alive today who have produced children that were no big deals. If you are such a big fan of immortality, remember that each & every living thing - male & female, animal & plant, is descended protoplasmically from previous living things. The womb is only the place where life grows, & the pregnant woman is no more creative than a planted field (to which women have been often compared). It is no great honor, believe me.

I am a female who refuses the fate of my sex - I shall produce no more humans - there are more than enough already. Indeed, humanity as a whole contains more destructive members than most species, & the human race as a whole could disappear from the earth & earth would be a better place - surely you know that. The universe may be far from perfect, but I honestly feel it would be better off wihout homo sapiens blighting it. So stop glorifying pregnancy - you sound like the Pope.
D.R. Richards/ St. Louis, MO

Hi MRR,

I'm writing to let you know about my feelings toward LES CADAVRES (France) from whom you lately printed an interview. Something very important has to be kept in mind when you read a book or an interview: It's pretty easy for anyone to pretend they're someone whom they are actually not. Take LES CADAVRES for instance. Those guys are quite ambiguous about racism and their commitment. I don't wanna enter any useless argument but in this case I know what I'm talking about. I personally had an interview with Les Cadavres after a show and I therefore could notice their stupidity. On top of it all, a pal attended one of their shows and reported one of the members had a t-shirt with racist slogans on.

I feel sick at the sight of such people pretending to be caring and interested while they don't know what it's all about. In many places it's hard to be a rebel and I therefore think that you bring down real rebels when you compare Les Cadavres to them. When you've got nothing to say, and when you do nothing, have the guts to say it loud. That is my view on Les Cadavres, I'm hoping it'll reach someone. For those interested, get in touch and I'll xerox an interview of Les Cadavres in a French zine, where you will realize that this very letter is moderate compared to what could be said about them (translation of the interview in English, if requested).

One last detail: I corresponded with Les Cadavres for a short while to check their racist tendencies. Their answers were laughable, they said it was only provocation. When you reach such a stage of stupidity and immaturity you may start worrying. Nowadays, that kind of provocation is outdated. You're a fascist or you aren't. If you're not, speak it out and fight against it. And overall, you're not scared of letting everyone know about your views. Claiming you're a punk and playing punk rock means nothing when there's nothing beyond it. Les Cadavres should stop and think over what rebelling means, and compare it to their current situation. They'd notice a great gap.

Well anyway, getting angry at them is useless because on the one hand they are uninteresting and despicable, and on the other hand they're rather generic since other French bands (and in all the countries probably) are about the same as them to higher or lower extents. Anyway thanks for printing this letter. Yours friendly,
Martial Delattre/ 43 rue des Farges/ 69005 Lyon/ FRANCE

P.S. If you're willing to write please use simple vocabulary because I don't really understand English that well.

Hello Sirs, Madams & Anyone Inbetween Or Undecided,

It has been brought to our attention here at Scum Slum via Mr Parsons of BBP that a review appeared in a recent issue of your magazine claiming to know enough about the people in our group to call us nazi sympathisers with enough right wing attitudes to make Skrewdriver proud. I gather Skrewdriver are some right wing punk group according to information passed onto me by one of my collaboratorss. This contentious issue has been brought about it, seems, by certain statements made in 4 lyrics on side one of our 5th album, Equinox Secret:s. There are 4 works: "Rights For Whites", "Kill Or Cure", "Stop The Rot" and "Rock Against Communism" which I believe express the sentiments you based your judgement of us upon. This is very depressing because, in t!he words of Charles Manson, "We know who we are just as you know who you are. You can't judge me just as I can't judge you. You can play like you've got the right to judge me...'" and this is what you !have done. First, I will draw your attention to two particular works which also appear on side one of the aforementioned album: "Nazi Baby" and "The Survivors". "Nazi Baby" is a sarcastic and quite nasty ridicule of fascist mentality and right wing supporters; "The Survivors" is about a gay couple who have to keep hidden after a nuclear disaster because redneck hit-squads hunt down homosexuals as being a threat to the continuation of the human race which is what I could see happening amid the aftermath of a nuclear war, assuming there were survivors anyway. I now wish to draw your attention to side two of the album which I feel certain sounds nothing like Skrewdriver, nor does it contain any right wing sentiments; in f act it contains two numbers written by Charles Manson who foresaw an ideal state where the black people of the world had taken over. This could, it is true, be construed as being a right wing attitude. Finally, I draw your attention to the A2 poster of pictures which accompany the musical works. There is one large picture designed by me and drawn by Dave which shows the victims of fascism along with left and right wing paper-sellers, the whole scene being torn apart by members of an idealised (and perhaps cliched, admittedly) revolutionary trio. This is the picture which accompanies the four numbers mentioned at the start of this letter and should be taken into account because The Apostles is not a band, nor are we political and our literature and art is as important as our music, if not more so. We look at factions, cults and groups around us in our frequently sick and perverted society and reflect what we see back to the 'audience' to see what is really going on. The 4 numbers I have mentioned are redolent of many bigotted, prejudiced attitudes prevelent among young, middle aged and elderly people in western society and I personally find the sentiments in those numbers insulting which is why I wrote them.

However, thank you for advertising the album despite your feelings towards i t, this at least proves you have some degree of maturity and open-mindedness. A sense of fairness was displayed which communists and fascists would certainly never allow: if a communist/anarchist/ fascist government took over tomorrow, magazines like yours (and ours) would cease to exist. (Anarchist government? Yes, it sounds like a contradiction in terms, doesn't it? You wait till you meet some of the London anarchists who work with Freedom, Black Flag and Random Press, the latter of which is situated in Hastings actually but still, you meet some of these right wing bastards and you'll know what I mean by anarchist governments, certainly in the sense that these people want power over others.)

That above digression was necessary if only to help explain why we do not have or hold any affiliations with any political party or doctrine. However, as my name was brought up (Dave, Sean and Colin are equal members of the group and have just as much representation/ideas/say in it as I do) I feel it is important that if I am to be hated then it should be for what I am.

In the 1970's, I worked with the Socialist Workers' Party to repell and physically confront a large crowd of thugs who claimed to be members of The National Front. Although we were outnumbered, we fought them off and no further trouble was encountered - this was at The Hemmingford Arms in Offord Road, Islington, London, N.I. where a gay d isco was held upstairs every Friday night. The landlord was Irish and also a supporter of the IRA so it was quite ironic that he defended our rights to have a disco there considering the Catholic attitude towards homosexuality. It is a complex society we live in, isn't it? In 1982 I joined the East London W orkers Against Racism, formed by the Revolutionary Communist Party (Marxist-Leninist) to go on nightly patrols around East London (chiefly around Aldgate, Bow and Whitechapel) to try to prevent the then escalating spate of firebombing and vandalising of the homes of Asian and West Indian families around the area by local thugs, many of whom we had reason to believe were members of the National Front or other parafasci.st organisations. We actually succeeded in the end (it took us about a year) so the work was obviously worth it. Now I must stress that my own part in all these activities was small; I am not claiming any status for doing what I believed to be right but I am telling you all this so you know what sort of person wrote those 4 lyrics which you took exception to and based your whole opinion of the album on. Prior to these activities, in 1977 I helped to set up and run the very first youth club in Britain for homosexual teenagers, men and women, called The London Gay Teenage Group, from 1977 until 1980 when I left to become involved in the anarchist centres in Wapping and Westbourne Park (East and West London respective)y). During 1979 I also worked in London Friend, 274 Upper Street, London, a councilling and emergency help service for lonely, isolated homosexual men and women. From January 1980 until September 1982 I lived in a house being the only man in an otherwise lesbian-feminist household. The house was under license from April Housing Co-op, a gay housing co-op set up by Sheryl Berkovitch, Jeanette Epste and myself. I think you now have a clearer picture of where my affinities lay and what my beliefs are.

Three members of The Apostles are largely gay. All of us have-at some-stage in our lives worked with left wing groups to acheive certain aims and objectives even though we didn't agree with all the beliefs and views held by those political groups. The Apostles played at and set up, by ourselves, a series of 6 live events in

Camden. London, during late 1983 at the London Musicians' Collective, to raise money for Rape Crisis, Gay Switchboard and East London Workers Against Racism. Very little money was made because most of t!he punks either refused to pay to get in or simply didn't bother turning up. All the money from our Ist Album was donated to the Animal Liberation Front. If you can honestly tell me that this group Skrewdriver have done any of these things for their local community then I will agree that we are similar to them!

Finally, I wish to make it clear that we have not done nearly as much as we could have and that we are well aware that there are plenty of punks, punk groups and other individuals who have done and are doing far more towards a libertarian society both in America and Britain than we have done or are doing just in case we are beginning to sound rather self congratulatory or complacent. We would appreciate it if you could print some of this letter in your next issue of the magazine if only so that people know precisely what they are buying if they decide to purchase any of our works.

Thank you again for featuring us in your magazine, no faith, no fear,
Andy Martin/ The Apostles/ Box 4, 136 Kingsland High Street/ Hackney, London. E 8/ England

Dear Andy,

I've always had respect for your intelligence and sincerity, and have always been perplexed by your seemingly insane contradictions. First, you claim ignorance (?) as to who Skrewdriver is, but on one of your EP's there are references of some admiration towards them in one of your diatribes. Secondly, I have seldom seen such bitter and hateful lyrics aimed towards gays and leftists as in your songs, yet you are gay and left.

Finally, if the songs in question here are indeed "sarcastic", I will gladly agree with your defense, as I was indeed saddened to see such idiocy coming from you. But if they are truely tongue-in-cheek, I really do suggest that something got lost in the translation. Tim

Dear MRR and Readers

I wish to respond to the anonymous airman who wrote into issue #52 who was recently assigned to duty working with a ground-launched cruise missle installation. I really sympathize with his situation — choosing whether to perform assigned duty or to object. There are many people who are pushed into joining the service in peacetime for reasons beyond their control (economics, parental pressure, etc). Some just get into something that is not for them.

What I am leading to is a program that I heard about that is available to persons in a similar situation. I remember reading an article about an Army doctor who thoughtfully objected to U.S. policy in Central America. He applied to this program and they determined that he genuinely held his beliefs and they granted him discharge. Perhaps if this program is still in effect and applicable in this situation it could be of use to him or others in similar situations. Also, I would think that the service would be interested in only having people in these positions that believe the U.S. policies, so that anyone with second thoughts would be allowed an out . Why wouldn't they be interested, too?

I think that this is the least he could do for what he thinks is right. In a time where civilians are risking prosecution as well as their physical well-being to protest nuclear tests, Central America (r.i.p. Ben Linder), and the Nuclear Arsenal (the guy who stood up to the white train), and whatever other cause, I think that inquiring about alternatives is very much worth it. He'd sleep a lot better at night, guaranteed.
Jeff Kildahl/ Box 487/ Eatonville, WA 98328

P.S. Anyone who cares to comment, write, but please send a stamp for the reply. Also, if there is anyone in the Puget Sound area who is interested in shows at the Community World Theatre or other places, write. I'd like to meet some people who have gone to a few shows there also. I don't know anyone at these shows.

MRR:

Thank you for an excellent magazine. It has been a great source of information and inspiration for me in my fight to get out of the navy.

I have been in the navy for one year and am currently stationed at guided missile school in Virginia Beach, VA.

After almost completing this school I finally became aware of my apathetic state. I no longer support nuclear weapons or the military and I have written three statements of my beliefs which have resulted in my being pulled out of school and placed in a hold company until they decide what to do with me. Their brainwashing hasn't worked on me and I guess they are shocked that I still think for myself and voice my opinion.

My address is SA Nathan Sinclair/ Navgmscol Dam Neck/ Code 54/ VA Beach, VA 23461.

PS Feel free to print it beacuse I am no longer afraid of who knows what I believe. Toward a better world, N@tman

Dear Elric,

I read your letter in MRR 53 and I thought you came up with some interesting points, like the part when you mentioned "Khomeini, Khaddafi, Stalin and other humanitarians" I hope you include yourself. I seem to remember, a few weeks ago, at a show at the Pyramid Art Center here in Rochester. A skinhead, sporting a Skrewdriver T-shirt, was running across the stage and diving into the people who weren't slamming, but standing on the side watching the band. He did this about 4-6 times, knocking over everyone he could. It all climaxed when, on his last dive, he bumped into one of the stacks. The whole stack fell on some bystander. After this happened the skin got a look of fear on his face and ran out of the place like a scared rabbit. I don't know if this was you, Elric, but I wouldn't be surprised, because, here in Rochester, we're fortunate not to have very many Nazi skins.

Other points I would like to bring up are: if Maximum Rock-n-Roll is a "mockery of Democracy" then what are your ideas on Democracy? I don't know too much about Skrewdriver, but I wonder why Immigrants would attack them?

Finally, I would like to say if MRR is trendy bullshit, why don't you start your own zine? Maybe you could call it "Skins and Gardens", "Skin's Life", "Ranger Skinhead" or something like that. Sincerely, The Latest Whinings

Dear MRR,

This letter is in response to one that appeared in MRR 52 from Ian Colvin who was (to say the least) slightly annoyed about the amount of mohicaned skulls. Rotting corpses and other Horror Art that appears in/on Punk Hardcore zines, record sleeves etc., and I would like to throw in my opinion on the subject in an open letter, as it is a subject that has been raised and questioned before in your letters section, but I don't remember anyone ever trying to answer it, so I thought that I would try to explain why I think Horror Art is used.

Being an artist myself who is fairly well involved in the UK Punk "scene" I think that the reasons for the use of Horror Art go beyond what Ian termed Punk's obsession with the gloom of death, although he was on the right track, the reasons for its appearance in Punk must be looked at from a much wider angle than just within the barriers of Punk/ Hardcore.

I believe that FEAR is an intergral part of the Human Psyche and that this fear manifests itself as Horror Art, just as all other emotions and feelings - love, hate, anger, sorrow, happiness etc., find their way into art through the expression of the artist so too does this primitive instinct - the love of Horror. The wish to experience fear is something that lurks inside almost every human being's subconscious mind, in varying degrees. Horror Art is the expression of our fascination with the macabre. The grotesque, the bizarre, the dark side of life and death and ALL types of people (not just punks) hold inside them this wish to experience fear. In the immortal words of H.P. Lovecraft "The oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear is fear of the unknown... When to this sense of fear and evil the inevitable fascination of wonder and curiosity is superadded, there is born a copmposite body of keen emotion and imaginative provocation whose vitality must of necessity endure as long as the human race itself".

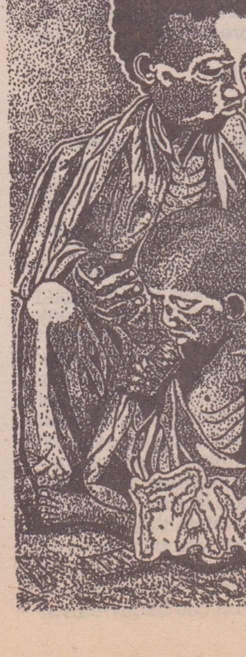
I would just like to point out here that hte fear I am talking about is this old and ancient feeling of pure unknown, indescribable, terror or irrational fears like the childhood fear of the dark or the thing hiding in the closet and should not be tarnished by or connected with modern day horrors of a corrupt and rotting society like rape, murder, sadistic slaying, the nuclear threat, child abuse etc. These horrors are far too real, far too evil.

This ancient fear then is part of us all for what other reason have horror stories, magazines, books and films been so eternally popular with every generation. What I'm saying is whichever way you look at it Punks are People and they (we) have the same basic emotions as most other members of the Human Race, because we're born as People and only become "Punks" later and even though we may think and and act differently from the rest, we're still affected by the same feelings and instincts that others feel.

Horror Art appears everywhere it's not exclusive to Punk, Fear has been around since primitive man first looked out of his cave into hte unknown and art has reflected horror and fear since the first cave paintings. Fear is inherited by us all (it can be suppressed but never exorcised) and that's why it appears in Punk/ HC art and graphics as well (along with all other emotions). Many people who are punks share a fascination for horror popularized by such groups as the Misfits and Samhain. But to say the Punk art is all gore and death is an exaggeration I think, I'd say that other types of art that don't depict horror are just as prevalent if not more so and I don't believe it forms an obsession with punks just a curious fascination.

Yes Punk is a creative movement and I think I've outlined some of the more positive things that can be said about horror imagery/ death art which is a hard think to see or do because Death by its very nature is surrounded by negative feelings.

Horror Art is certainly not unimaginative and I don't see any reason why it should not appear in Punk art. If Horror Art is well drawn it looks extremely effective and should not be frowned on or unfairly criticized as to do this



would be to deny punks/ people who draw it their right to personal expression. Personal I believe is the key word here because basically I think it all comes down to whether you appreciate horror in the first place as to whether or not you enjoy seeing it in Punk Art and obviously not all people involved in Punk do!

I think horror is a valid art form and I think there is enough room for all kinds of art in Punk. but as Ian said in his letter Punk is supposed to be positive. I agree and I feel it should be reflected in the art/ graphics we use, but there should be few limitations or restrictions after all art is what the artist wants to do.

I don't mind drawing horror stuff myself just lately I've had a few punks ask me to draw pictures in a horror vein, but I much prefer to challenge the accepted norm, to produce a picture that makes people stop and think, or alters their perceptions of the way things should look.

I guess that's about all I have to say anyway - sorry if this has turned out to be a bit lengthy. Thanks for your time and space (I hope you print this just set the record straight) I'd be pleased to receive letters from anyone anywhere - Who's afraid of the big bad wolf? - Happy Nightmares!
Andy C./ 1 St. Johns View/ Boston Spa/ Wetherby/ West Yorkshire/ LS23 6NQ England

Gentle Readers of Maximum Rock-N-Roll,

Ok folks, I have been noticing a big problem in today's alternative music and it's pissing me the fuck off. No, it's not high ticket prices, violence, meat eating or any of that good stuff. I don't even know what to call it so instead I'll get to my point and explain it.

I write record reviews for a Chicago 'zine called Non-Stop Banter. It's a well put together mag but the type who's staff consists mainly of 20-30 year old ex-punks who now detest hardcore. (I don't care,I enjoy reviewing punk/ hardcore/ alternative stuff although the main reason I do it is for free records.) So it's fine with me if they don't dig punk cause I don't give a flying turtle fuck what kind of music they listen to until they start knocking hardcore in favor of total bullshit music. Hell, yes I'll name names, I'm talking about GREEN RIVER,HUSKER DU,THE REPLACEMENTS, R.E.M.,SONIC YOUTH and countless others. These writers, critics and even the musicians themselves turn their noses up at punk,yet listen to stuff that either used to be loud, aggressive and meaningful and turned into lame, mindless word-spuel or else shit that is basically LED-ZEPPELIN and C.C.R. rip-offs. C'mon, you know what I'm talkin' about, right? "Barren lands and barren minds/ In another place and time/ I feel I've never known myself/ Frozen in the sand again." Hmmm. JOURNEY?YES?RUSH??? No-it's another classic fucking piece of musicianship by our friends HUSKER DU!!!

Yep, it's the big thing now for halfway decent bands to regress back to the shittiest music ever created by man and call it "progression." This crap is to the eighties what disco was to the seventies and all you college artsy dorks can whine all you want but Bob Mould is a fat old man, a sell out and a joke (and he sure ain't the only one in so-called alternative music.)

Now let's take a somewhat objective look at the labels that dish this horseshit out. SST, what the fuck, when was the last time this grandpa-assed label put out a good record? It's like in order to get on SST records,you have to 1. Be really boring and pretentious 2. Hate hardcore and 3. Look like my dad.

Check this shit: "Like four men running on empty,Das Damen breathe fumes and spark combustion like a four wheel sex machine."(An actual SST ad.) Yeah, and DONNA SUMMER's riding shotgun, right? Fuck, I think LAWRENCE WELK could "blast my concept" more than these geeks. Then you've got HOMESTEAD with NICK CAVE & SONIC YOUTH (though I guess they're on SST now) who like to sing about shit that no-one understands. But there are a hell of a lot of people who pretend they do, thus making themselves feel hip while stuffing greenbacks into the pockets of the aforementioned "artists."

Now there's a word:"artist." Yes, LYDIA LUNCH, DIAMANDA GALAS & SONIC YOUTH are all artists and you and me just ain't cool enough to be diggin' their scene. I'm real fuckin' sorry, but LYDIA LUNCH getting fucked by a .357 magnum is not my idea of art. It is, however, my idea of a brilliant marketing scam. I'ts the old "Emporer has no clothes" deal. These bands and labels are full of shit but appear to be so cool and happening and with it that nobody has the balls to tell them they suck.

But let's put it where it's at. While D.R.I. & 7 SECONDS may very well be the BON JOVI & U2 of the 90's, SONIC YOUTH & HUSKER DU will be the YES & REO SPEEDWAGON. BLEEAACCHH!!!

Sure, punk has its problems- JELLO BIAFRA on MTV,Kevin Seconds and his outrageously priced shows and D.R.I. crossing over to idiocy or the big one (if I may sidetrack for a moment), "We have a right to make money off our music." I hate to have to be the one to tell these bands the score, but gimme a fuckin' break. Punk is noisy, loud, obnoxious grunge & nobody has a right (morally speaking) to make money off it. Why do bands want such high guarantees at shows? "Well, we need money to live, man." Oh and I suppose getting a fucking job would be out of the question, right? Hey, Tim Yo could probably live very comfortably on the profits from MRR but instead he puts it where it will do some good and works for his lunch. (Not implying he doesn't bust ass on the 'zine.) Man, if Tim can make enough $$$ at his job to buy a yacht or a mansion in Paris, I say cool. But when you're faced with the possibility of making a pretty decent living off your 'zine or band or whatever, I don't care who the fuck you are, you're going to end up caring more about the dough than the quality of your 'zine or music. Just look at ROLLING STONE or SUICIDAL TENDENCIES on and on and on. I think Tim realizes that and that's why he keeps the two seperate. Too bad more folks can't follow that example.

So anyway, I kinda drifted away from my point there, which is that although punk is fucked up, I honestly believe there is enough integrity in the scene to overcome such bullshit. But bands, labels and critics of the new "elitist" postpunk garbage are going nowhere fast. They constantly slag punk and its listeners so why the fuck do you support them? They think you suck so my suggestion is to stop putting your money into the pockets of those "artists" that snub you and save it for sea monkeys, pop-tarts and silly string. Your money will be well spent and you'll have more fun. By the way, to all the bands, labels and people I forgot to mention in this letter, I'm sorry, a big, hearty "fuck you" goes out to you also and I mean that from the bottom of my immature, little hardcore heart. Bye,
Ben Weasel c/o Weasel Crue Headquarters/
P.O.Box 37 /Prospect Hts. IL 60070-0037

Dear MRR and all ye punks;

Here I sit, 16 years old and watching "Teen Wolf" on an early saturday morning. The title: "Teen Wolf Punks Out". I could smell the stereotypes from miles away.

The wolfster and his chums are out on the town for a night and I'll be damned if they don't have car trouble. And I'll be further damned if a bunch of 'freaky punks' don't stop to check the problem. Teen Wolf sees them and says, "Hey, we don't have any money..."

The obvious implication here being that all punks are out to do evil, I was becoming ruffled. I could see teen wolf spending the remainder of the program gathering friends to defeat the evil punk rockers, a true triumph of good vs. bad. (mind you, I'm using the words 'good','bad' etc. strictly as references to common philosophy).

The problem here is simply that I was wrong. Dead wrong. The 'filthy punks' help out our fuzzy friend and help him come to his own world of acceptance as deeply as could a cartoon. He chums up with them, 'dresses' punk (yeah, as if punk has everything to do with what you throw on your back) and has fun.

Could it be that we are breaking through to society that we are not death-crazed psychopaths with severe inclinations to violence, strife, vandalism and bad oral hygene? Hell (and Fuck for that matter), if a cartoon (as terrified as they are of offending little suzy's mom) can depict punkdom in such an off-stereotype manner, we must be doing something right. I was actually stunned at this.

Of course the moral of the tale was that how you look is not what matters, but the context chosen (punk) is at least a push in the right direction.

The only real problem is the fucking (and damn annoying) misconception that punk is some post-disco hangover hung up on neon, fluorescent colors, highly synthesized and plodding music, clothing and the fucking annoying word 'radical'. Those are somewhat little labels to live with, though. Did you expect Teen Wolf to get everything right? Despite, I find (if not minor) encouraging.
Quad/ 2930 Pomeroy Dr./ Louisville/ KY 40218

Dear MRR:

Just finished reading your column in #48 about the lessons learned from Gilman St. I was surprised to read that the CELIBATE RIFLES messed you around and I thought you might be interested in our experiences with the band. They played for us here in Newport on July 1 with The Birdhouse from London. We agreed to pay the 2 bands 275 pounds between them. The Celibates were friendly, helpful, enthusiastic and professional, and we all got on with them very well. When one of the support bands turned up unable to get their guitars and amps out of their practice room because of a mix-up over keys, the Celibates willingly and immediately agreed to lend them the things they needed—including guitars!

As it turned out, the show was excellent, but uncharacteristically, for Newport, the turnout was terrible, with only about 65-75 attending (our worst turn out by a long way). Despite this, both bands played their hearts out and it was a great night out. After the show, it was obvious that there was not enough money to pay the Celibate Rifles/ Birdhouse (our first priority), let alone the P.A. system, hall rents and local bands. We paid The Celibates 215 pounds, which was every penny the show generated. This was taken all in good humour, even though they really needed all the money from their 4 or 5 British dates to get them to Italy. I believe the band enjoyed themselves and they made tentative arrangements to play for us again.

In short, I believe them to be good and worthwhile people. Perhaps you could give them a second chance (and tell them to sack their tour manager!)
Simon/ 46 Brynglas Road/ Newport, Gwent, S. Wales, U.K.

Dear MRR:

Hey Enrico! (Italian Scene Report in #52). Listen up pal! Some of your generalizations on our U.S. H.C. community were way off target.

First off, it ismost certainly not the norm for bands in the U.S. to work through agencies and playin "slick" clubs. (I could just scream when I hear others say things like that. I think I know pretty well whereof I speak, having sen numerous shows and scenes on both sides of the Atlantic). All-in-all, I'd say the clubs on either side measure up equally - and some of the youth centers in Germany and Holland blow us out of the water! What a set up! You won't find Americans so catering to their youth. And as far as agencies go. . .maybe the next paragraph will explain better.

In America, as in the rest of the world, H.C. grows out of local scenes and networks of people trying to independently accomplish goals. One difference in the U.S. is the super-abundance of commercial and corporate music venues. The threat (or temptatio?), of the music industry is rampant, and for the most part we H.C. types do our damndest to combat it. Now. . .occasionally a band chooses to forsake their roots and jump on the commercial "bandwagon" - these bands then cease to be a part of hardcore in the eyes of their forgotten fans.

The bands you mentioned (Bad Brains, Sonic Youth, Husker Du, and Firehose), are under close scrutiny or dismissed entirely by the H.C. scene—(my perception of course). I was there when some of those bands toured Europe, and I too was disappointed. . .constantly having to defend the validity of U.S. H.C. in the face of such rotten examples. Truly, these bands are a small minority! Hopefully some U.S. bands with a little more sincerity will be able to make the trip to Europe and save my face!

U.S. bands - there are lots of cool independent people who can help you thru Europe - use them! And U.S. H.C.'s - find out about foreign music and countries. Support them when they visit your area!

I guess the big idea is that we all come from different backgrounds, cultures, countries, or whatever, but our dreams and interests are really similar. Why stab each other in the back? Let's try to understand one another first, and even if we don't always agree, we'll maybe have some deeper respect, right?

My love and respect to my friends who supported me overseas (even when we disagreed!)
Kristina Bohn, c/o Beginning Records/ P.O. Box 4461/ Davis, CA 95616

Dear MRR Readers:

Anyone that was at Fenders on September 4th might remember me. I was the girl with the bloody face that V.D. sacrificed the mike over to for a few minutes. I want to tell you what happened that night. I know it happends lots of other nights and lots of other places, and something needs to be done about it.

NO FOR AN ANSWER and WALK PROUD were the first two opening bands, and although the crowd loved them and responded really well, we had great trouble getting a pit started. By the time V.D. came on there were enough people in the place to have a good-sized pit. There were about 5 guys and myself, who tried over an dover again to start one. Every time it would get going, the Suicidals would run through it and smash everyone in the face, and then stand back, proud that they had stopped it.

I understand that you're gonna get a little hurt sometimes in the pit, but they were purposely doing this. I was upset that no one was doing anything about it. If we want a pit, we should be able to have one. We should be able to go to a show and have a great time and not be afraid of dying. The other people there are our brothers and sisters; we should support each other, not beat each other up. But I finally got so upset about it, after being hit twice myself and seeing everyone get hit, that I kicked one back.

A few people gave me "thumbs up" and patted my back, but I don't understand why they didn't do anything themselves. Immediately, the Suicidal Boy had his big brother and sister gangsters over to me and they asked me why I kicked him. I answered "because he hit me." I exchanged a few more sentences with them and turned to walk away because it was done with, but as soon as I turned my back, they started beating me up. I tried my best to fight back, but this fight was completely unfair: five of them against one of me, and the other Suicidal Boys were pulling everyone away that was trying to help me. I don't know how long it lasted, time was altered as I was getting kicked in the stomach, you ,know? Finally someone picked me up off the floor successfully and I quickly got behind the barrier in front of the stage to gain back my breath. There was still a fight going, and the band stopped. I was told that the Suis were fighting the people that helped me out, but if I'm wrong, I apologize.

Anyway, I caught the attention of the lead singer of V.D. and he helped me onto the stage and let me say something to the crowd. I don't remember everything that I said because my adrenalin was way up, but basically I tried to show people what that gang did to me just because I wanted a pit. The gang was extremely upset that I wa up saying things. I understand that I could have been murdered that night. I was told later that they all had knives. But the bands graciously let me backstage so I could stay alive and try to start breathing again and quit coughing up blood. A girl from the gang got backstage and hit me in the eye again when I wasn't looking, again. The bands took me to the other side of the stage and people stayed with me so I wouldn't get any more, since the girl wa sitting five feet away. Eventually, about ten people escorted me and my friend out so I wouldn't get followed home.

Thinking back, it never should have happened. If you can't trust the others in the scene, who can you trust? Most of the rest of the world is already against us, we should gain strength from each other and have a good time. It doesn't make sense that a 5'3" woman should have to stand up alone against gangsters trying to ruin her scene. But punk is something I strongly believe in, it's very much a part of me, and I needed to stand up for it rather than let it be destroyed.

I want to thank anybody that helped me that night, especially the lead singer of V.D., the boy who invited me backstage, some boy wearing green shorts that I continually saw helping me when I was on the ground, and Kevin Kribs. Everyone, please write me so that I can thank you personally. It would mean a lot to me. And anybody else that was at Fenders, write me and tell me what you thought and if anything came of my speech. I hope that I did some good. I hope I wasn't beaten in vain. I promise to return all letters, I'd be glad to. Everyone, remember that your club is yours, nobody can tell you when to go and when not to, and what to do while you're there. If you let people tell you that, then the scene will die. I love my brothers and sisters and would gladly stand up for them or with them against something wrong. We're all in this together.
Al-x, c/o X Projects/ P.O. Box 2521/ Hollywood, CA 90028

Dear MRR:

This weekend of gigs at Fenders was ruined by Suicidal gang members. They just mauled person after person while Fenders security continuously accepted their apologies and shook their hands (which were wearing spiked rings that aren't allowed in the club). The poor bloody victims were totally helpless against these monsters who kill if you fight back.

Why is a band like Suicidal Tendencies give airplay and why do stores carry their goods when they just belong to a Venice gang of violent assholes?

I think if we can stop the band, we'll stop the gang. BOYCOTT SUICIDAL!! Don't play their music or buy their shit. Pressure stores not to carry their items. Don't book their gigs. WE don't need bands with deadly gangsters in them and following them. Get out Suicidal.

Because I live near their area I don't want my name or address printed—I value my life.

Dear MRR:

I just recently attended the biggest rip-off show, probably the biggest one in history! I'm sure you know the band—Suicidal Tendencies! Get this: the flyer say said Suicidal Tendencies with guest, $8 advance tickets, $10 at the door. Of course, the door was to one of Houston's newest "main-stream" dance clubs. I've missed Suicidal before due to work and what not, so I thought I'd go ahead and get advance tickets and try to save a little money. A little money was right, I payed $8.50 for one band, yes one band!!! I was expecting at least three or maybe two? That's just the beginning of the bullshit!! The crowd there was something else! Suicidal is pretty much "crossover" now, so all the local "Houston headbangers" were there! Yes, we even got a Suicidal "guitar solo" in the middle of the whole show, not to mention the major ego boost the crowd gave them by repeating "suicidal" over and over till they came back out and played a few more songs! And the crowd was huge, I mean huge! The only words I heard from the crowd were "fuck you," "faggot," and "suicidal." Anyway, I left the show kicking myself for being part of it all. I mean, my ticket money supported this show, right? What's so weird is that not even half the "punks" there were at Blind Ignorents, Colonel Bang and the Rebels, and Bay of Pigs, and it was only $3, three weeks ago! Anyway, if you plan on going, don't. If you lie and say you went, you're just as cool! Before I go and forget, they announced (in front of the Suicidal crowd), G.B.H. and The Accused, so we pretty much know who all will be there, hopefully not me!
Charlie Esparza/ Houston, Tx

P.S.—Punk's not dead, but people are trying to kill it!

Dear Tim # MRR,

It's so cool and hip to sound just like our parents these dayze, ain't it? Informing us how wrong we are, idolizing suicidal Morrison, Hendrix, and Vicious 2. Hell, I still think thoze people made great music, so what if they are dead, just because I listen to their music does that mean I'm dumb enough to O.D. tomorrow? You can rant all you want about how punk never caught on with the masses, and how it's more than 10 Years old, and why we cling to it when it seems like a dead issue. The important thing about punk was that it spit back at authority, and in this there is a lesson to be learned that applies to right here and right now. If you choose to walk away from the punk way without having learned that lesson, then you are walking right back into the 1950s again, even further than that, regressing, destroying what was built, playing into the hands of the Reagans the Norths the Poindexters and the next Hitler already waiting for you.

You can believe that punk is a thing of the past and doesn't speak for today's generation, but if you take a look around you the first thing you notice is how conformist everyone is, how willing to accept authority they are. And in that sense you would be right, because if punk did have an influence on people, they wouldn't be so caught up in chasing their tails day in and day out like good little work desensitized doggies. True, the spirit of rebellion that burst on the scene in 1976 is way past us. A lot of bands that call themselves punk or hardcore these daze are little more than jocks with long hair/no hair and loud guitars. These people are the mirror image of what made punk the phenom that it is was—instead of uncompromising rebellion and brash, do or die non-conformity, if you hang out in places like the Ritz or CBGBs, all you get are look-alike, sound-alike, dress-alike, act-alike clones of your favorite GI Joe adventure doll.

But to those pessimists who seem to be putting out fanzines in New York, and who seem to be monopoizing the alternative press with their obnoxious and shameful bitching and moaning about how awful the whole thing is in New York, I say, YOU ARE THE PROBLEM. Yes, I agree, if you are dumb enough to keep going to the Ritz and to CBGBs and to the Cat Club to see punk shows, you are going to get useless garbage 9 times out of 10, and you're probably going to have to pay $ for it too. IT'S YOUR OWN FAULT, STUPID. Why aren't you out there making it happen instead of sitting on your ass and complaining from behind the safety of your electric typewriter? All you have to do, Mr. Bitch-And-MoanAbout-The-Scene, the very same "hip" fanzine editor who spends his last dime going to the Ritz and CBGBs, is take a look at the real alternative shows that have been happening all around this area the past few months. There's at least a half dozen reviewed in the current issue of BAD NEWZ (#7), and that's by no means all of them. And take a look at this—NONE of these shows took place at CBGBs, the Ritz, or the Cat Club. The sad truth of it is, no matter who plays in these places, you're not going to have any sort of a meaningful interchange with people there. Unless you're a marine, a narc, or too wasted to give a fuck.

The point I'm trying to make is that it's the people who sit back and criticize without at least making an attempt to breathe some life into the scene who are WORSE than the pseudo-punks and the marines with guitars. It's real cool to seem like you know what you're talking about and slag the scene at CBGBs, but anyone who has been going to CBs knows that conformity is at work there. The REAL scene, for lack of a better term, has been happening very quietly and almost unnoticed by these so-called "hip" editors of New York fanzines, who by and large, never go to shows that AREN'T at CBs, the Ritz, or the Cat Club. Maybe it's because they only wanna see the "big name" bands, I don't know what the reason is, but for the most part, the NYC punk fanzine scene is the real problem. They haven't caught on yet. I'm not going to mention any names, but zines like Sporadic Droolings seem to be bent on slagging New York City and anyone who has anything to do with it as far as punk goes. But the truth of it is, there is a potent punk underground lurking below the surface, not at the Ritz and the usual conformist strongholds but at places like Tin Pan Alley, the Gas Station, at people's houses, in basements, in a any space that can be found. It's really shitty when short-sighted writers rant and rave about how sucky their scene is when at the same time they are busy ranting and snivelling, there is a scene going on right under their noses. I have personally written to many zines in the area and some have responded and realized that although there is nothing like the full blown underground of the late 70s going on here, those who have showed up at some of these events have seen that yes, punks and alternative thinkers are alive and well in New York City. They are just ignored by those in control of the media.

The problem in New York is not starting an underground scene. It's already happening. What too many people who are already walking away from the punk scene seem to be doing is forgetting. Forgetting that the underground works when YOU make it work. If you don't, all you're going to have is Raygun and assorted right wing dopes telling you how to be, with nothing and noone to counteract them. How do you make the Underground work? By volunteering. By putting on shows, by helping others who you believe are worth your time and effort. Like I said, there's already a small network of people in this area putting on shows in their basements, renting out halls, finding any space they can to put on events, and what we need is more of this. What we don't need are more assholes sitting back and bitching about things and not getting involved.

These people seem to think that simply the act of bitching and moaning is the cool thing to do. They see a dead corpse of a punk scene, and so have to go on and on devoting the next five issues of their punk zine to saying "punk is dead", aren't I hip, now let's go on to the next thing, who knows what the fuck that is, but the important thing everyone has to know is, "punk is dead". This is the attitude of the fanzine of today, isn't it? This is SHIT. Don't let anybody fool you folks, punk, or whatever you want to call it, the spirit of rebellion is really what it is, is alive and well and living in the basement of the next poor dumb fuck who starts a show up with a little help from his/her f(r)iends. BAD NEWZ has managed to pull together, with help from our friends, 9 events in the past Year and we're not done yet. All of these events came off without major problems (well almost) proving to anyone who had any doubts that anyone can start a show going if they're willing to work hard enough at it. Fuck all this stupid wretching about New York punk. It's like a guy with a stomach ache, like Dr. Smith in "Lost in Space" going, "Oh, the pain! The pain!" like a stupid shit who feels sorry for himself all the time. Get off your fucking asses New York fanzines, and contribute. You have the fucking contacts, so use 'em. Get shows together, anywhere you can. Anything but another pseudo-punk show at the Ritz. Sincerely,

Bob Z, Artists & Writers Underpants/ c/o Sarris Bookmarketing/ 125 E 23rd St #300/ NY NY 10010

Dear MRR:

I live in Santa Fe, NM, and a scene does not exist here. As a matter of fact, after travelling to four cities in the past month, (L.A., D.C., Boston and Concord, N.H.), I don't believe that an actual "scene" exists anywhere. Which is good. It means that people are no longer feeling it is necessary to hang out with a particular group of people in order to promote their rebellion. I don't consider myself a punk, though I have some of the same views as many "punk"-type bands.

The reason I'm writing is this: since there are almost no hardcore bands anywhere in the state of New Mexico, and since no bands play here in Santa Fe, I was wondering if anybody out there is touring the southwest, or considering coming by here. If so, maybe I can help. I would like to see more bands play Santa Fe, and I can find you places to play as well as promote you to the locals. You get exposure, and we get to see what the outside world is up to. Sound like a deal?

All interested bands send me information regarding your whereabouts, the type of music you play, and what it would take to get you here. Greg P./ P.O. Box 1808/ Santa Fe, NM 87504.

Dear MRR and all you special gorgeous thangs:

This is a happy little note from everyone's favorite tomato field, Sacramento, CA, to declare to the world and beyond: SACRAMENTO IS FREE!!! FREE AT LAST!! YES!! Seems that Uncle Stu and Clear and Distinct (Queer and Distinct) Ideas Promoting is Gonzo! Yea, belly up like a daid fish!!

Yesindeedee, now Stuart can be a full-time LAWYER!! Make lots and lots of money and hopefully will not miss that million he made in profit on shows last year, sapping our dwindling scene!!

No moe 3-band shows with one headliner for $10!! No more ripped-off bands! (Or, ripped-off people who paid that $10 just so they might see their favorite band, due to lack of anything better!) No more waiting months for a gig! Lo! No moer the reich of Uncle Stu!!

So now what, you ask?

Enter a brand-new and promising promoter (that nasty word, for lack of a better one!) Chris Takacs! Here's the scoop: Chris is going to be putting on shows at The 2nd Level in Sacramento, possibly more than one gig a week; best of all will be All Ages. Lots of different kinds of music with hardcore at least once a week! Up to 5 bands for just $5, from 8:00 to 1:30! We will also sell zines and hopefully other goodies!

The price will remain low as long as we have bodies to fill the club, so this is an official invitation for you hibernating peoples to get out there and support this effort to give Sac the scene it deserves!

Please don't let this die. It's about time something good happened in this area. Wan't this summer with hardly any local shows miserable and pathetic enough to make you want something better ? I think this is it, but it is up to us!

And all you bands please be notified that you no longer have to put up with Stu's shit anymore, and we would really love to see you up here! So please, if you'd be interested in playing, please call Chris at (916) 944-2948, and leave a message, or call Gravy (Tormented Youth) at (916) 381-6931, or me, at (916) 671-4718.

Also, if you have a zine and would like it distributed in this area, I can sell at shows here. Or, if you would like to buy Sac's coolest zine and read more shit (cool shit—#4 has 7 Seconds, Social D), or if you can contribute Anything, or, if you would like to buy the finally available and oh-so-fun Sarcastics demo Sin, Sex and the Sarcastics—it's got 11 songs (5 live)—from this infamous and zany band for just $4 ppd, just write me, Shonda, c/o Poop If You Like Productions/ 904 Sanborn Rd./ Yuba City, CA 95991. Finally, the Sarcastics will be in Berkeley December 12th at Gilman St. and need other gigs too! If anyone out there would be willing to book them in that area around that date, please call or write. Peace, love, boomshanka, and stuff like that,

Shonda

Dear Maximum Rock 'N Roll,

I feel a great need to bring this issue to the public. The second largest music retail chain, Transworld Music Corporation, has instated a censorship policy. Transworld Music owns and operates hundreds of record stores mainly in hte eastern half of the United States. Stores that Transworld Music owns are all the Peaches Records (TWMC), Record Towns, Tape Worlds, Record Worlds, Music Worlds, Coconuts, and Vibrations.

As of now they've hit only a few artists, but in the future the list of "disgusting and vile" bands will be longer. So far the main titles include the complete Butthole Surfers' catalog (because of the name), Dead Kennedys' "In God We Trust" EP (because of the lyrics on the back), and the new Big Black LP "Songs about Fucking" (obvious reason).

They ban these works yet ignore commercially oriented bands who have similar "obscene" artwork and subject matter. Examine a great deal of the heavy metal records out today. You've seen them; vivid portrayals of violence and depravity toward women and sacrilegious imagery are painted and screamed about on a lot of these records. How come these bands are ignored by this hit list? Probably because they sell. We wouldn't want a loss in profits, would we?

I have been working with this company for two years now. I put my resignation in two days ago to protest this company's idiotic policies. If you share my disgust about this issue, please think twice about doing business with this company. A nationwide boycott would be great. If you would like to send any nice words of disapproval to the people in charge of this, write to: Gary Arnold and Bob Higgins c/o Transworld Music Corporation/ Karner Road Industrial Park/ 38 Corporate Circle/ Albany, NY 12203. Phone: 518-452-1242 (Ext. 260). Please support me in this effort.

Anonymous

Dear MRR & Readers,

We, here in the Philippines are trying to put a new zine. The main purpose of which is to give more support to underground scenes & activities. In lieu, we are in need of people who can give any reports of any activity/ people/ music. Also, we want to help anyone in promoting their merchandise thru the use of our zine. Pix & any other stuff will be of great help. Interested parties can contact any of the addresses below.

Features will be local activities, interviews, viewpoints & comments, record reviews & some pix of your fave bands/ personalities. Thanx to your support. Malony Valinton/ 2330 F. Balagtas St./ Pandacan, Manila/ Philippines or Arthur Bantalan/ 2288 Int. 25 Leveriza St./ Malate, Manila.

P.S. Thanx to MRR for printing this letter. To those opportunists who will ask for free copy (we've not printed yet!!!), no big deal. Trades O.K.. We expect to hear from you the soonest! Peace & Unity to each one of us.

Dear Everybody,

Voting... does it change anything? Not really. If it does change anything for the better, (towards peace, freedom and equality) it's almost unnoticeable.

I know most of you are against voting or just don't care. Well believe me, if you want to be able to change anything at all in the future you'd better vote in '88. The religious right is running for office. Their front man is Pat Robertson. Whatever you do don't vote for him. Vote for the Democrat. I know there is also the option of a liberal but they never get enough support as it is. Besides, it would just subtract from the number of people voting for the Democrat and the ultra right wing, religious asshole would end up winning the election.

We will have more of a chance to change things for the better with a Democrat than with a ultra right wing, religious asshole. The religious right has a lot of impact on the elections. That's why a lot of you out there have to vote against the religious right. I'm not old enough to vote and this is the first time I wish I was. It would be fuckin scary if Pat Robertson or another right wing religious asshole won this election with the bad shape this world is already in today. Peace, love and freedom,

Jason Paulucci/ PO Box 8542/ 5000 E. Bonanza/Las Vegas, NV 89110

Dear MRR,

I try to read your magazine every month in order to get a broader perspective on issues. However, I must see them only as "the other side", due to the fact that virtually all of your politically oriented articles are either Communist propaganda or far left sensationalism.

For example, every time a piece on Nicaragua appears in MRR, it is mentioned that the Sandinista government was elected into power in a truly fair Democratic election This is true, boys and girls, but that was a full eight years ago. And can you guess what's happened in the mean time? There is absolutely no free press in Nicaragua. Also, the government has complete control over the airwaves. But I guess you blind red sheep are willing to overlook that. And I guess we can forget the fact that Nicaragua is building huge airstrips which have one sole purpose - to accomodate Soviet aircraft. But I guess you all are right & I'm wrong; you can just write me off as being swallowed by the government's lies. HA!

While I'm at it, I'd like to address these NBAU/RCP and similar groups - get real! I mean, come on, you all will accomplish nothing. I'm not a fascist, I'm a pragmatist, a realist. I used to think the Democratic Party was the answer (now I'm a GOP/Kemp man), until I realized two things about the party: 1) in numerous issues, the party fails to look at things realistically, and 2) they believe in heavily taxing productive people in order to take care of apathetic slobs too lazy to get a job. Believe me folks, it's damn hard to find inspiration to work when 76 cents out of every dollar you earn goes to Uncle Sam. I just can't believe this moron Sen. Paul Simon (D-Ill) actually brags on a televised debate that he voted against a cut in the 76% tax rate for the upper tax bracket! Anyhow, to you RCP/NBAU people - THANK GOD YOU ARE TOO DUMB TO VOTE!

I'd like anybody who'd like to hear a truly challenging opinion to write me; however, I doubt this letter will make the pages of the totalitarian Commie-zine publication. Kemp in '88,

Mark Backstrom / 148 Don Miguel Circle / Palm Desert, CA 92260

Mark,

A few facts: Nicaragua had free elections 3 years ago (1984), not 8, and have elections scheduled for 1990 again. Secondly, they have had to crack down on some internal media (such as La Prensa, which has CIA funding, and the official Catholic Church radio station which has Vatican funding) becuase they're in a state of war - a war financed by the U.S.. As with Cuba, we cannot tolerate some upstart country taking control of their economy, deciding their own fate. So we blockade them economically and attack them militarily - forcing them to go to others for aid, which in turn enables idiots like yourself to say, "see, they're commie bases."

You call yourself a pragmatist, which, as far as I can see, is another word for a cynical, rich motherfucker - a Kemp man. There's nothing challenging about your opinions — it's what we're forcefed all the time. To you, anyone left of Paul Laxalt is a commie.

And now, I'd like to extend my warm greetings to another clutch of brainwashed geeks, those who are so "proud of my country". How anyone can be proud of a country that's founded on the extermination of the native American population, one that continued that heritage with the enslavement of blacks. Sure, we "freed" them - after stripping them of any culture, language and pride they had, we enriched ourselves with their labor and then freed them into poverty, without any education or land, leaving us with today's inequities. And finally, how can you be "proud" of living in a country where most of the population has been brainwashed into being consumerist sheep, where ignorance is bliss, where we bully the world in the name of "democracy", yet are a country run by the rich ruling the poor.

So Mark, and all your right wing buddies, take a big American flag and wipe your brains with it. Tim

Dear MRR:

I would like to reply to a few of the points raised in the letters of MIchael Donnelly and Pete Davis in MRR #50 about communism and the revolutionary party.

Michael states that communists and anarchists "cannot ultimately work together because they are opposites." He points to the USSR as an example of communism and draws the conclusion that communists believe in an omnipotent state as opposed to the anarchist ideal of a free "stateless democratic society." In truth, communists have always shared the aim of a stateless society of real freedom and equality. What we disagree on is how to achieve it.

Anarchists see power as the fundamental problem. They denounce and renounce, on principle, all manifestations of power and authority. They condem all parties as power-seekers, who "ride to power on the backs of the people." This leads Pete to say that communists are "as big an enemy of the people as the Nazis." This is a gross distortion and misunderstanding of Marxism.

Marxism is the only real theory of human liberation. In order to defeat the capitalist state, the working class requires organisation and the use of power, from the mass picket up to and including the creation of its own worker's state. Because the worker's state is a democratic tool specifically for for combatting counter-revolution, its repressive role will inevitably become obsolete with the smashing of the capitalists' efforts to restore the old order. But Russia could not survive alone. Lenin said "We shall see the progressive withering away of the state and the Soviet state will not be like the others but a vast workers' commune." The civil war waged by the White army and sixteen foreign armies physically destroyed the working class that had made the revolution. It was then left for Stalin to complete the counter-revolution by brutally repressing and murdering a whole generation of communist fighters.

Socialists are acused of elitism for wanting to lead the struggle. Yet the strategy of the Socialist workers Party of Britain and the International Socialist Organisation of America is to develop the self-activity of the mass of the working class. The strategy advocated by Pete of small groups of individuals substituting themselves for mass action is truly elitist. The National Front was smashed because the Anti-Nazi League popularized anti-racism by showing workers that it was the bosses (and the Labour government), not blacks, who were to blame for the crisis. Similarly, the Wapping dispute could not have been won by picketing alone. The central weakness of the dispute was the unwillingness of the printers themselves to use their massive collective power by closing down Fleet Street. This alone could have won the dispute. Socialists patiently argued for it with the workers involved. Anarchists did not.

In order to win the class struggle the workers need to be informed and strengthened by revolutionary organisation. the deepening of the world crisis means that increasingly workers' struggles will erupt around the world. Scepticism is understandable given the examples of Stalinism in the East, and Social Democracy in the West, not to mention the antics of Maoist sects like the American RCP. but it is more important than ever that we should start to rediscover the real socialist tradition if we are to take full advantage of the opportunities for our class in the coming years.

Like Pete and Michael, I don't claim to have all the answers, but I would suggest that they read "Russia: From Workers' State to State Capitalism" by Cliff, Harman and Binns, and "Arguments for Revolutionary Socialism" by John Molyneux (both published by Bookmarks) if they want to know what Marxism really means.

David Smith/ 23 Telford Road/ Dawley, Telford, Shropshire, TF4 2EQ, England

Dear MRR:

This is dedicated to all the narrow-minded ignorant people in the world, more specifically, within the punk scene.

In my near-20 years of life, I live with the fact that I am subject to a certain amount of cruelty and disrespect associated with a certain "group" of people, just because of a physical characteristic that me and a number of other people happen to have. I have questioned why this is so, put up with it, although I have not accepted it. I don't think I will ever understand why humans can bestow such cruelty upon another human, their brother (or sister). I am a lower form of human life, because I am overweight.

Now sit and think about the tims you have thought or voiced your opinion about a fat person. Fat people have always been a target for insults and an outlet for cruelty. They (we?) are looked upon as having tremendous weaknesses, being lazy and unattractive. If you are overweight, you are immediately connected with the degrading attitudes that you have no willpower, stamina or determination. It doesn't seem to dawn on anyone that other people have weaknesses which may not be as obvious - smoking, alcohol, drugs, obsessions, etc. That is basically my point of view on how society looks at fat people. I should know, since I have experienced it first-hand, from as far back as I can remember. If you are fat, you are considered unattractive.

How many overweight people have you seen gracing the pages of Vogue, et al? From childhood on, there is an attitude towards fat people. I cannot remember a year of which I was not ostracized by my classmates. Always the last to get picked in Phys Ed, games and the one always left out at parties. I have wondered why people have not grown out of these attitudes, sometimes adults are worse than children. And now I am full of insecurity, hatred (of both myself and humanity), and how self-worth, thanks to the cruelty and insensitivity of people This brings me to—punk.

I hear so often how punk is rebelling against society. Well, if you give someone a hard time because of their physical characteristics, you are allying yourself with society. In my 2 1/2 years in the scene, I have noticed that people treat you no different. You still get bad-mouthed, ostracized, etc. One of the most painful things is the eeling of knowing no one you fall in love with will ever fall for you because everyone judges by looks. I have been told so many times that I would make a perfect "mate" for someone, but those people have never seen what I look like. And that is the reason, because I am not a "beautiful" person. I only wish people would not judge by looks, but get to the heart of the person, because in the long run, that's what counts the most. I just thank my friends so much for looking beyond my flawed body, and seeing inside me, and not caring about what people thought.

Anyway, this was a letter that hopefully provided you with an excuse to think, and if it changed one person's attitude, I'm fucking glad. I'm just sick of all the abuse I suffer because of someone else's ego problem. So the next time you go to say something cruel or degrading, even if you are just joking or don't mean it, don't fucking bother. Remember that the insults you hurl do hurt, and I hope you feel fucking awful if you remember "different" people you have hurt before. Grow up and accept people for what they are, and get to know them better before you dare pass judgement.

As I said before, I am not having my address printed, for reason of embarrassment. None of my friends really know I feel this way, but I would like to know what people besides myself have to say on this subject. Please send them to

MRR I guess, and I'd like to know what Tim or any other MRR staff say. Somebody please share their views, it's important to me.
Thanks for the space, A beautiful person.

Dear MRR,

Think things are fair here in the good old U.S.A.? Well, I just heard of a woman who wants to be let out of jail long enough to have a cancer operation. The system said no. Well then, I want to know why they let Sean Penn out of jail so he could finish a fucking movie. In my opinion just another example of liberty and justice for all those who can afford it. Sincerely perturbed,
Michael Eastland/ 7509 Delight Ave/ Lamont, CA 93241

Dear MRR:

This letter is in support of my brother Brian, who has been going through hell. About a month ago we were involved in a confrontation in which ten punks were attacked by about thirty-five skinheads. My brother's first concern was to get his friends to safety. Four of us jumped in his car, as the skins began to bash it with baseball bats and clubs. We rounded the street corner and what looked to us like a skin dove in front of the car. We ran into this person and tried to get out of there. As it turns out, the person we hit was a friend of ours. She was pushed in front of the car by a skin, and then kicked in the face after she was down. Fortunately, she didn't die!

We tried to calm my brother down, and got him to pull of the freeway. When the highway patrol put on his flashers, my brother panicked and made a run for it. What followed is best described as a 5-second "Dukes of Hazard" run, in which we caught air, hit a tree, three cars, and a house at 100 miles an hour. My brother tried to kill himself with a knife as the seven different police cars surrounded us. He was dragged out onto the ground. The police started laughing at us and made jokes. When they took Brian in, they each posed with him and took pictures. They pointed out all the points on his body they were going to club, and talked about putting punks up against a wall and executing them. Fortunately, since Brian tried to kill himself, he was taken to the "mental ward" for observation. He was in there for four days, and since he is a vegan, he lost eight pounds. Then this hellish situation got worse!

Four months ago there was an arson case here at the University of Davis, in which an animal lab under construction was burned down. The FBI questioned everyone in the animal rights movement, including us. When this other incident happened, the FBI took it upon themselves to harass Brian again. While he was still in shock in the fucking mental ward, two agents came in and interrogated him. The FBI tore apart the inside of his impounded car. Besides the sun visor, mirrors and seat-belts, they also took about 4 or 5 punk tapes. They told us there was red paint on the visor, similar to paint found at the scene of the crime. When my brother got out of the mental ward, they came by our house on several occasions and offered to make a deal with him. They said for some information they could help out with the other case, and bullshit like that. My brother volunteered to take their lie detector test, which said exactly what they wanted it to say—that he was not involve din the arson, but had information about it. Anyway, nothing came of the paint on the visor bullshit, but we still haven't gotten our tapes back.

Meanwhile, my brother is still facing charges of "hit and run, assault with a deadly weapon (his car), reckless driving, and resisting arest." The police told the D.A. that we tried to kill the person we ran over and the police say thepunks are the ones who kicked "their" friend in the face after she was down. The girl we hit wants the "hit and run" charges dropped, but here parents are pressing. As they told a friend of our, they want to get as much out of this as possible. Their daughter was a run-away, too. They were at the hospital "half an hour" the night their daughter was brought in. Really caring people. Too bad we have absolutely no money. I suppose they could take our only nice possession, our TV!

Anyway, my brother needs a lot of support and letters. We also want to start a support group for people in similar situations, and children committed in mental institutes when they aren't crazy! We have to support each other, so please write Brian! Lots of courage, Uze-A/ P.O. Box 3144/ El Macero, CA 95618.

Dear MRR:

I'm not really a follower of "the scene" and I'm not into writing letters. But the reason I read your magazine in the first place is because of the letters. So I thought I'd respond to a few from issue #53.

First of all, to all gay punks—your paranoia is justified. Being straight, I have no right to tell you to stay in or come out. But to the ones that come out, the more power to you. Keep speaking your minds and straight people like me, who aren't offended by your presence, will keep speaking ours. To all the kids playing Contra and Jerry Falwell—keep it up. Being able to turn childish pranks into political action shows the creativity of the readers of this magazine. To Elric—I had wanted to keep the tone of this letter friendly, but people like you I really detest. Living in Orange County, I've met a thousand people like you (they're generally not punks either). Instead of going into a violent diatribe about how I'd like to see all those people dead (I'm no peace freak), I'd just like to say that if you really like fascism, join the Young Republicans. But you beter grow some hair first, because those types of Nazis don't wear swastikas. To Tim Boelter—I think it's great the way you're slagging the Impotent Sea Snakes. Instead of trying to censor those assholes, you're making their product available in a way that will hurt them. People like you are a real inspiration to assholes like me who bitch a lot but do very little. to the punk from San Diego (sorry for not using your name, I'm looking for your letter now), who's going to dump all the letters—great sentiment! However, punks aren't the first and only group to be slandered with stupid and degrading stereo-types. The media is the tool of the corporations, which, let's face it, run this country. The job of the media is to ridicule groups outside the norm. Personally, I wouldn't have it any other way. Except for having to work to pay the fucking bills, I really don't want to have anything to do with so-called "normal society." Still, good luck with the campaign. If you think you can use this letter, feel free to use it. Last of all—to the editors of MRR—have you ever thought about printing apoetry or short story section in your magazine? I'd love to have some of my stuff printed in your magazine and I bet many of your readers would like to have their stuff printed too. If you don't want to do it, maybe you can print a list of alternative magazines that have poetry sections. Kent/ O.C.

Kent,

Check the "Between The Lions" section for zines that may have what you're looking for. Tim

Dear MRR,

Last Sat., Sept. 26th, my friends & I went to see Capitol Punishment, F.O.D., Stikky, Decline at Gilman St.. We all had fun, but unfortunately, on the way home we were in a car accident that killed my friend J.J., who was driving. Another friend, John, is in critical condition & in a coma while still another, Jeff, is in intensive care. J.J. was the guitarist in our band, INSURECTION, and Jeff is the drummer. We were in the process of making a demo tape but were delayed when our singer decided to go back to S.F. for a while. With the help of J.J.'s brothers we plan to get the INSURECTION demo out as a dedication to J.J. since playing guitar was his big interest (he was very good, too). J.J. was a good friend and he helped me a lot in learning to play the bass. I really miss him and now, I guess, I'll have to rearrange my life once I'm able to get out of bed. Fortunately, Jeff is getting better and I'm out of the hospital. We're not sure what's going to happen to John. Right now, I'm confused & sad & don't really know what to do, other than get the tape out soon. The say if everyone had their seat belts on (we always had them on, but this one time) everyone would be better off, but who knows since this accident was very bad. I know that J.J. enjoyed the show and I guess we're all glad that he had a good time before he died. I'd like to thank the bands who played Sat. for a good show, especially Capitol Punishment, since we're all big fans of them and were listening to them when we crashed. I guess it'll be a while before we go to Gilman again, even though we like it there. If anyone is interested, the demo should be out in a few weeks.
Lara/INSURECTION/ San Jose, CA

P.S. Thanks to Steve & DeHaro, who were also in the accident (but not really hurt) for helping us after the crash.

Greetings,

...And now a few bitter comments re: The zine Famous Hardcore of Punkland as described by its editor, Craig Hill in MRR #50.

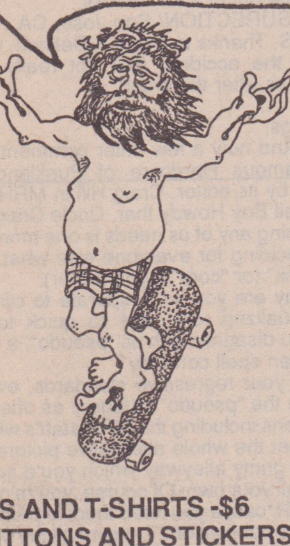
Well Boy Howdy thar, Uncle Craig, the last fuckin thing any of us needs is one more over-30 bozo deciding for everyone else what is and is not "punk" (or "core" if you prefer).

Why are you so desperate to cling to this conceptualized role, and so quick to classify what you disagree with as "pseudo", a word you can't even spell correctly?

By your regressive standards, even MRR falls into the "pseudo" category as often as not, for reasons including the MRR staff's willingness to present the whole alternative picture and not just one grimy alleyway which you'd apparently like to call your own. Of course, you're not gonna slag MRR 'cause you need them to promote your "specialty publication". I'm sure all the polka fans in polka land have their own little "specialty publications", too, perhaps with classified distinctions between "core polka" and "pseudo polka". In the hands of retroactive trendmongers like Craig Hill, what is at best an awesomely powerful mode of communication becomes neutralized and as relevant as stamp collecting. Or polkas.

Would all of "Uncle Craig's" followers abandon him if they knew he was churning out mimeographed hippie rock zines back in 1971? (I know because I contributed to them!) The point isn't to suggest "Uncle Craig" is (gasp! choke!) "pseudo", but rather that an individual who has shown that much devotion to their pursuit should not waste their own (or anyone else's) energy dicking around with useless classifications.

Wake up and smell the bullshit, Uncle Craig! You are who you are and that's all you are! And that's enough! Sincerely,
Larry Boyd (Suburban Voice)/ 77 Plymouth St./ Middleboro, MA 02346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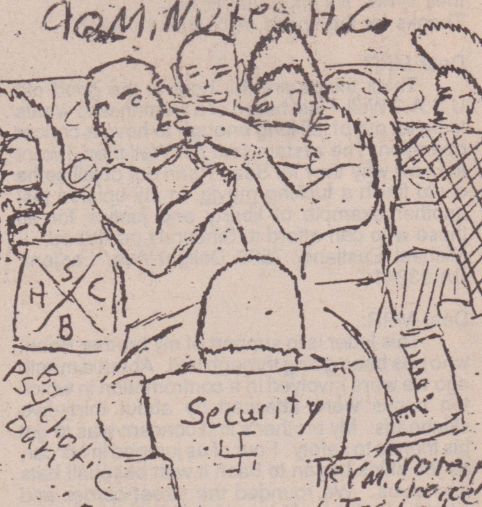
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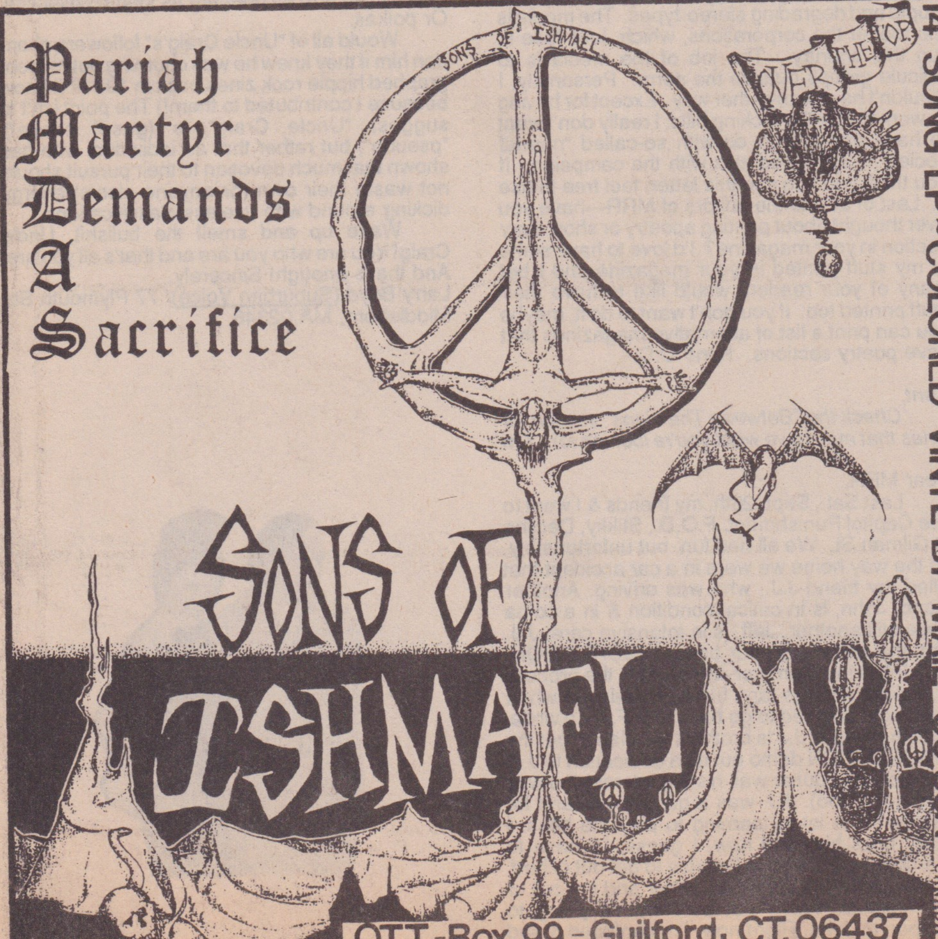
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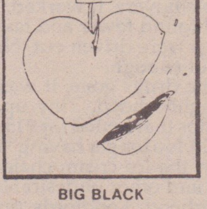

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COLUMNS

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Chris Williamson is a genius. To fully understand the extent of his genius you have to know about an annual New York ritual called THE NEW MUSIC SEMINAR. It works like this: Every year, people who think they're musically alternative come to New York to get together in a big expensive hotel with a bunch of other people who think they're musically alternative. They each pay over $200 plus an extremely large hotel bill for the privilege.

In the lobby of the hotel some of these payees man little booths that they pay extra for. From these booths, they try and sell their bands, music or ideas to other people who try to sell bands, music and ideas of their own. Then there are "panels," set up in different rooms sort of like COLLEGE BOWL. The panelists range from the semi-famous to the obscure. Panel themes include COLLEGE RADIO, THE PRESS, INDEPENDENT RECORDS and other major topics of alternative importance. Usually the panel members have to pay the entrance fee to sit on the panels. They do it for "exposure." During the initial "discussion period" panelists take turns speaking about how they are smarter, cooler, more non-conformist, or more dedicated to "independence" than the person to their right or to their left. They all work to prove their integrity by showing how they're not in it for the money, but for "the principle." Then there are questions from the audience. No one ever asks what exactly "the principle" is. If you don't know, you're not cool. Worse than not knowing, of course, is admitting you don't know.

For most of the time, people walk around handing each other tapes and trading business cards. During the few days of the seminar, lots of NYC clubs let all registered members in for free. It's supposed to be a special showcase. Many of the bands don't get paid— they do it for "exposure", although with the exception of incredible THE WIPERS, the bands weren't very different from a normal music week in NY. Beer in many of the free admission clubs, by the way, costs about five dollars a mug.

Throughout the week, and during the time just before and just after the seminar, New York flows with a continual undercurrent of status seeking with proper protocol to reveal the status sought. Everyone wants to be invited to participate on one of the panels, even if they (or their company) have to pay for the privilege. You just don't make the grade if you're not invited. But — and this is the key — you're not allowed to say that you want to be invited. Not only that, but you have to say the entire seminar is stupid, a waste of time, and all the other people attending it are pathetic morons.

You might ask why these panelists continue to appear year after year, if they complain so bitterly about it. If you do ask — you guessed it — that means you're not cool enough to ever be invited. Immediately after the seminar — the complaints start. Everyone on the "journalists" panel is duty-bound to write an article about what a farce the whole thing was and how everyone else made fools of themselves. The rest of the participants let people know, in their own way, that they detest such "shmoozing" events.

It would take a man of real courage, and an extremely developed sense of irony to participate in this circus and then claim to have enjoyed it. That's exactly what Chris Williamson did. I heard that he originally wrote a letter to THE VILLAGE VOICE. THE VOICE wouldn't print it, ostensibly because of length, more likely due to it being uncool. E.C. ROCKER, a local paper that Williamson's ROCK HOTEL does a bit of advertising in, ran it as a column. Chris went delightfully overboard. Not only did he claim to like the seminar, but he said that the great things about it were the music and "the shmoozing." Furthermore, he made great contacts and couldn't understand how come the other people on the "indy label" panel were satisfied with "selling 2 records" when he was struggling to reach goals of at least 10,000, thereby making the bands — and himself — lots of bucks.

There it was. In one swell foop, every rule of NY cool etiquette shoved up the ass of the people who made those rules, as spectacularly as a microphone at a GG ALLIN concert. In one short column Chris turned the entire NMS etiquette on its head, then stepped on it. The cool people were outraged. He didn't play fair. I wonder if he'll get invited back next year. He'll never be on another panel, that's for sure.

This column isn't about Chris Williamson, though. It's about drugs. Here's the story:

I was in the grocery store, stocking up on RICE-A-RONI, my only *other* concession to San Francisco, and LEMONHEADS, the best yellow candy in the world. The supermarket prices had all gone up as the neighborhood quality had gone down. What was once a cheap area filled with bums and bodegas was now Yuppieville; sneaker stores and sushi bars. The clerk packed up my groceries in a white plastic bag. On the front of the bag, in big red letters was JUST SAY NO TO DRUGS.

As I left the store, a young flower-shorted guy careened his skateboard in the out door almost knocking me over. Oblivious to his surroundings, he skidded past me into the dairy section. I didn't see him very well, but I did get a glimpse of his "straight and alert" t-shirt. Translation: JUST SAY NO TO DRUGS (and alcohol and cigarettes).

When I got home, and put away the groceries, I got ready to enjoy the first Lemonhead of the day. I opened the box. There, printed on the inner flap (It's true. I swear it. Dr. Gazork!), was: JUST SAY NO TO DRUGS.

I've written before how I think taking drugs are one of the few meaningful ways to rebel in the 80's. But as I looked at the yuppifying neighborhood around me, I realized that drugs also save cities. If not the whole city — at least any place you or I would want to live. The Lower East Side in NY is a perfect example.

In 1982 there were a couple of art galleries — the first mold spores on the road to inevitable spoilage. Soon, the rich arty folks complained about the local junkies. The mayor, always interested in expanding the tax base — and responding to the complaints of rich white people — began "Operation Pressure Point."

Dozens of cops descended on the East Village. People were routinely harassed. Cops arrested hundreds of users, dealers and innocents. They stopped and searched cars with New Jersey license plates for no other reason than to scare possible buyers. It worked. Those dealers not arrested found fewer and fewer customers. Finally drugs were driven out. Not completely, of course, but enough.

With the drugs gone, it was safe to move into the neighborhood. Tiny apartments in 5 story walk-ups that rented for $150 a month now went for $800. No longer having "the drug problem" to fear, the ice cream chains, bank loans, developers, and other undesirables moved into the neighborhood. Landlords put pressure on their low paying tenants to move out. They were replaced by students and art leaches. (The original artists, who lived there because of the cheap rents, were forced out.) What was once a nice, culturally diverse neighborhood, simply died. What killed it was the loss of the drug trade.

This same thing is happening in neighborhood after neighborhood, city after city. I heard that THE GAP opened a store on Haight Street in San Francisco. People protested, but they were probably the same people who complained about "the junkie problem" just a few years before. It serves them right.

The way things are going, it's probably illegal to advocate drug use. If I could do it legally, I would tell you that if you care about your cities... If you want low cost housing for all kinds of people.... If you want to be able to buy an apple for less than a dollar or get change back from your five for a slice of pizza and a coke... then you should use drugs and encourage others to do the same, publicly, massively and out-of-control. I would say, "Bring back the fear!" The campaign to JUST SAY NO is a campaign of the rich to take your home away from you. Wake up now, before it's too late. Say YES!

One final note: I'm happy to see the rise of Scum Rock again in New York. Slimey bands with no sense of commercialism, coolness or punk are playing in seedy little basements and bombed out buildings. DA WILLIES are the undisputed masters of scum. There's also the NEW YORK SHEIKS, the classic PORNO DRACULA, and (yes, I'll mention them again and if this doesn't get me a blow job, they can forget it!) LETCH PATROL. These are folks who sure as hell don't say NO!

Gardening with Eugene

What Would We Do Without Magazines?

Recently I had an opportunity to write some record reviews for one of the better-known underground music magazines. I won't give the name because the editor would be too embarrassed by the outcome of the story.

"This is going to be harder than you think," he said when he looked at the big stack I had picked out.

Little did he know I had a background in this kind of thing, having scribed record reviews for the Calgary Herald back in the '70s — on salary!

The Herald is a mass-circulation daily, one of the more successful newspapers in North America. It's not known for its astute music criticism or anything, but while working there as both a reporter and office boy, I realized that just about any record review handed in would be published, because they needed to fill the space.

And in turn, any record review published would be a good thing to send out to all record companies in order to get more free records. Which is what I did back then. This resulted in a record collection numbering in the 1000s, most of which I sold in order to eat during the lean years before the invention of the Electric Rake.

I was enthusiastic about some of the weirder stuff I was reviewing, but quickly realized that it didn't matter what I wrote. The format was always the same: two or three sentences packed into a paragraph. If you handed in two paragraphs on an album, the editor would toss it back at you, shouting "You're not writing for Downbeat!"

Downbeat has always been known for many paragraph, in depth record reviews, the equivalent of movie critics who tell the plot. In the '70s, most music magazines imitated the Downbeat or Rolling Stone style of long record reviews.

These days, most of the newer magazines follow the same format for record reviews that the Herald did, although the real influence is the old OP magazine with its thousands of one-paragraph reviews of all different styles of music.

With my new stack of records to review in the same old format I again realized that it didn't really matter what I wrote.

If I didn't want to put a record down and actually respected the artist, it would be easy to write a paragraph of vague praise that the artist themself would think was fine for their clipping file — without ever listening to the album!

This was an appealing alternative to the torment of figuring out how to listen to an album and actually review it. If you listen to it once and don't like it, does that mean it's bad? How many albums have all of us not liked the first time around? This means more than one listening is required, but with 50 albums at about 40 minutes per LP this is too much time, especially considering the paltry $37.50 that would await me at the used record pile.

So I filed a batch of reviews of albums that I didn't even listen to, and they were all published. Isn't that great? It wasn't the first time for me, and it says mucho about the standards for music criticism and analysis in this country.

This is nothing to get depressed about. If not a single record review was ever published again, it wouldn't mean a thing. Maybe I'm wrong — let's try it and find out!

There are more serious things to worry about in the magazine publishing field. For instance, here's an interesting theory I heard about the very magazine you are holding, Max R &R.

The source is the Yippies, who let's not forget had the scoop on the Contra Cocaine years ago.

Max R &R mixes tepid, innocent rock and roll music coverage with hard-hitting politics. It could easily radicalize many of its younger readers. If the government of this country was worried about this type of thing, one of the moves they would make would be to publish their own magazines which would undermine the resistance.

These type of publications, as seen in the past with literature printed by the FBI, CIA and other hate groups such as the KKK, would be full of disgusting, lewd sexual innuendo. There would be a priority placed on various accustations of buttfucking and child molesting and shit eating.

The Yip pointed out to me that all this is quite a bit like the Forced Exposure magazine and its attacks on various personalities in the Max R &R staff.

The Psychodrama band had recently sent me xeroxes torn from various KKK organizations, and the attacks slanted at Martin Luther King and Jesse Jackson were similar to the stuff in Forced Exposure about Tim Yohannan, Ruth Schwartz, et al.

I mentioned the possibility of CIA-backed Forced Exposure to David Ciaffardini, editor of Sound Choice. He was immediately begging me to research it and turn it into an article.

Since Forced Exposure is planning to publish an excerpt from my novel, I felt I had a good chance to work as a counter-agent and find out if people like Jimmy Johnson were really Ollie North types.

Then I started worrying that perhaps Sound Choice was the CIA front. After all, an editor named Ciaffardini?

One of Ciaffardini's big philosophies is to boycott major label product. To him, a signature on a Warner Brothers contract by a formerly underground artist is like a village incinerated by the contras.

Since the hobby of music listening is basically a pursuit of the middle-class in its many high priced manifestations (CDs, equipment, magazine subcriptions, blah blah blah), it's possible that a mass boycott could actually hurt the big labels and the many big corporations that own them.

With this in mind, I was curious to check out a pamphlet listing various products that should be boycotted because of manufacturing connection to the nuclear weapons industry.

According to the section of phonograph albums, only RCA should be boycotted. Other labels such as WEA did not, according to this, have direct connections to nukes.

It isn't just nukes Sound Choice is worried about, it's the whole American way of life, yet if one boycotts all the major labels this would defeat the purpose of the boycott of only RCA advocated by the other publication.

Another of Ciaffardini's theories is that the big labels "bought out" the hip San Francisco sound in the '60s, and wound up killing it.

A boycott of RCA would thus allow you to boycott the Jefferson Airplane albums that were recorded at this time. Maybe RCA is responsible for making Grace Slick what she is today — a woman with a good voice doing shlock AM-rock that appeals to sixth graders — but is that really such a threat to all of us?

One of the many injustices perpetrated against the Jefferson Airplane by RCA was turning them loose in fancy recording studios with high budgets and total artistic freedom. All you struggling players out there can relate to this sort of oppression.

When "Volunteers" came out, I had friends that had to hide the cover and not play the music when their right wing parents were home. It's ironic that the call to revolution on these grooves was actually making pennies for weapons that fall from the heavens.

Now another mint is being made repackaging the material for CD and album re-releases. The music was so good it made history, thus assuring profit forever.

My suggestion is to home-tape this stuff so you can hear the music, while contributing to the paranoia that is driving these big record companies crazy: nickels, dimes and dollars lost worldwide by friends copying each other's records. Shoplifting just hurts the record stores, but maybe they could boycott RCA?

Reviewers could boycott RCA as well, but they should take the albums to the used record stores because this also hurts business.

Maybe we should be boycotting all these magazines instead until we find out what is really going on, what they're really up to and what they really want us to do.

EASILY AMUSED · MARTIN SPROUSE

North America was blessed this past month with the presence of the white haired holy father—the Pope. Along with traffic jams and headaches, this man caused three situations that will go unnoticed amongst all this holy hell: 1) Separatism from those who he supposedly prays for—the homeless and hungry. A mission that was located next door to the place where the Pope was staying in L.A. was closed for the sole reason of the Pope's presence. Talk about obvious contradictions. This type of street cleaning is nothing new (Olympic committees are known for such tactics), but in this case it seems a bit more fucked than usual. Here is a leader of God's children, the king of Catholics, the healer of the weak, a man of peace yet he allows certain undesirable children be "moved" for his own presence. 2) Freedom was taken away from those whom he "loves". Those who lived near any of the Pope's visting spots were "advised" to stay off the sidewalks, stay in their houses, keep their windows/curtains shut and, of course, stay off their roofs. I never knew that Big Brother would be so little and travel around in a plexiglass Mercedes-Benz. 3) The first Pope quote to make the headlines of the papers here was describing AIDS: "A present crisis of Immense Proportions". No shit, this man's a fuckin' genius! If the Pope is the messenger of God does that mean that the Lord above is pretty dense and moving a little slow these days?

* * *

Recently, I was in Berkeley and came across a pickup truck that was covered from front to back with mainstream peace activist bumber stickers. The strange thing was that there was a large amount of American flag and patriotic slogan stickers also on the truck. Right next to "U.S. Out of Central America" was "U.S.A. #1" - what the fuck? Since when is dedication to a fuckin' flag a tool for peace? Peace is not patriotic simply because patriotism is supported by feelings of self righteousness, competition and ignorant pride—all of which are the direct enemies of equality and harmony. In many ways, patriotism put the U.S. In Central America. In many cases patriotism and imperialism go hand in hand. If you take away the flags you symbolically take away people's idiotic life or death support for countries which are nothing more than pieces of property. Let the leaders be the ones with the rival spirt and the poeple who want peace be the ones with the spirit of care for others beyond all borders.

There was a good portion of flag waving liberals at a recent protest in support of Brian Willson held at the Concord Naval Weapons (where a train used by the navy ran over Willson). The protest had several different factions of supporters and events including music and speakers. The most dramatic part of the protest was the direct action efforts of a group of people who dismantled about 150 feet of track that is used by the ammunition train that ran over Brian Willson. The action was met with oppostion by liberials who wanted the protest to be peaceful and constructive. What is more constructive in the struggle for peace then directly sabotaging a necessary factor used in the shipment of arms? It was a lot more constructive as compared to the folk songs played by Joan Biaz. It was a lot more symbolic than the 20 foot American flag held by other protesters. No one was arrested and all those who participated finished without hurting anyone or themselves. The timing was perfect for such an action, there was a large turnout and the police were holding back for the worst. If nothing more, the ripped-up tracks agitated the organized process of military destruction. They served as a reminder that opposition does exist, a reminder that lasted longer then words, signs, chants and slogans.

* * *

Is it just me or is there a definite upswing of bands merchandising their names via t-shirts? At times it seems that some bands have shirts for sale before their first demo is released. One thing is for sure: with a lot of bands and labels who have records out, their shirts cost more then the records. The average difference is one or two dollars. The sight of seeing a band's record advertised for $6 ppd. and their shirts advertised for $8 ppd. strikes me in strange way. I don't really care how high quality the shirt or how many colors or how many sides are screened, something is being over looked if it costs more than a record. A record documents a band's music, ideas, message and purpose. Most of the time, shirts will just sport the band's name and logo. People are spending more money to wear a band's name on their chest than discovering what the band is about. Prostitution of a band's name is one of the worst and most common aspects of merchandising.

It's not too outrageous to label the band C.O.C. the "kings of Punk Merchandising". Their shirts and stickers are everywhere. I know for a fact that several have been spotted around the country of Grenada. But in the midst of this title, I must commend the band's ability to make fun of it all. They pushed it just a little bit further by making available to the general public.......C.O.C. boxer shorts. Several tours ago, D.O.A. produced a product of similar nature.....inflatable beachballs. I find this a little bit harder to commend because the same band on the same tour sold bandanas with their logo printed on it. Arena rock memorabilia? The ironic thing about all this is that I know of several places in S.F. that sell "Oliver North for President" shirts for less then $4.00.

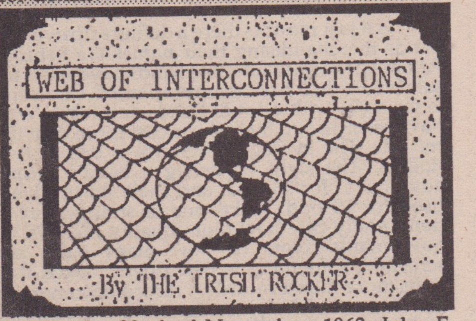
* * *

A topic that hasn't been discussed that much concerning Giman is that of its relationship with local police. Since the club was established legally, the police department knew about its existence and policies before opening. We were very straight with them about our intentions and approaches to possible problems. Aside from a couple of incidents, the police haven't really hassled the club or its patrons. Once in a while they will walk inside to check things out, find nothing and leave. So far, we have had call for police assistance around a half dozen times. Three of those times resulted from standoffs at the front door between Gilman members and groups of assholes trying to force their way into the club. In each situation, the assholes were asked to leave and given reasons why by several different members. With time, words became more hostile and when a common feeling arose that violence on the assholes' part was going to be the next step, the police were called. None of the incidents came to violence (just a little pushing and shoving) and all had positive effects. The police made it clear to the assholes that they were not welcome at Gilman and it would be in their best interest to stay away. So far, that's exactly what has happened. These conclusions came from a mixed force made up of the club members blocking the entrance to the club and the threat of arrest by the police. No one at Gilman kisses ass to the cops, but it's sure strange seeing them (for the most part) being helpful. They aren't hassling us but are hassling those trying fuck with us. Usually, after one warning by the cops, the assholes don't come back and the word spreads.

On a lighter note, I'm sure most everyone has heard about the Feederz show (which came to be known as "Specklesgate" (Speckles was the dog's name) at Gilman that involved a dead dog and dead cat. Well, the unbelievable happened: the story made it into the Weekly World News (a sensationalistic tabloid). Of course, almost all the facts were either missing or changed around but the basic story was right there in print. This makes me wonder about the other stories they print..."Dead 6 Year old boy gives birth to a 5 pound green chicken"-True?

* * *

To end this column I would like to give a big thanks to the zine editors who contributed half page articles about their zines. Right now, we're a bit backed up on them but we will continue to save room in upcoming issues as long as they keep coming in. If you are interested in contributing such an article, look in this issue for examples and read my column in MRR #51 for details.



On the 22nd of November, 1963, John F. Kennedy was assassinated. Those same bullets had also assassinated the Constitution of the United States and democracy. The massive coverup, or better yet, the big lie, succeeded in keeping the American public blind in the belief of the lone nut theory, that is Lee Harvey Oswald had acted alone in the killing of John F. Kennedy. The coverup was held in the hands of many, including Ronald Reagan and Edwin Meese. The truth about the JFK assassination has been thoroughly researched to this day by many people and the conclusion is a matter of public record. Kennedy's death was plotted by a vast array of people; elements within the agencies of the U.S. government, private groups such as the anti-Castro Cubans, mafia, nazis etc...This assassination politically resulted in the ushering in of fascists to the higher eschelons of the U.S. government and left little future promise for democracy's treasures. The assassination ended the American dream, world peace (particulary with the Soviet Union), justice, equality and many other gems inside democracy's treasure chest.

CONTINUING THE "HIDDEN SHADOW OF THE SUMMER OF LOVE"

The Apostles of LSD?

Captain Alfred M. Hubbard, known as the "Johnny Appleseed of LSD," has been credited for being the first to emphasize the potential of LSD as he saw them. Such was his faith with this drug, Hubbard sought to turn every man and woman on to the "wonders" of LSD.

Al Hubbard served in the Office of Strategic Services (OSS) during the Second World War and, like most old boy veterans, his government and business ties read "like a Who's Who of the power elite in North America." The Captain never lost sight of the cloak and Dagger trade. He worked undercover for the Federal Narcotics Bureau and the Food and Drug Administration, both of which at this time were assisting the CIA's drug testing programs.[1] Later, Al Hubbard worked for Teledyne, a major defense subcontractor as an advisor and consultant on a project for NASA and the Navy. The project consisted in testing the effects of psychochemical agents on a newly designed "helicopter avionics system." Teledyne worked closely with the CIA as well as for other government agencies.[2] Al Hubbard was approached by the CIA in the early 1950's, asking the Captain if he'd be interested in working for them. Al Hubbard claims he refused, complaining that the CIA couldn't be trusted because they lied so much. Most of the name-calling uttered by Hubbard was partially due to unsuccessfully obtaining back pay owed to him when he was in the OSS. In regards to Hubbards denial of not excepting a job at the CIA, the following passage does question the value of such a denial:

> *Hubbard was unkindly disposed toward the CIA for other reasons as well. Most important, he didn't approve of what the Agency was doing with his beloved LSD. "The CIA work stinks," he said. "They were misusing it. I tried to tell them how to use it, but even when they were killing people, you couldn't tell them a goddamned thing." (Hubbard was certian that Frank Olson was not the only person who died as a result of the CIA's suprise acid tests.)*[3] [See issue No. 53]

The Captain, after dropping acid given to him by Dr. Ronald Sandison of Great Britain, sought out others involved or familiar with LSD. The Captain contacted Dr. Humphery Osmound, a British psychiatrist working in Canada at the Weyburn Hospital. Osmound was researching mescaline and LSD. His work, like everyone else in the scientific community involved in LSD research, was being monitored by the CIA constantly. In 1963, after leaving Canada, Osmound went on to begin research at the Princeton Neuropsychiatric Institute. At the institute, Dr. Bernard Aaronson worked closely with Dr. Osmound:

> *Unlike Aaronson, who was unaware of the CIA's interest in his work, Dr. Carl Pfieffer, another Princeton researcher, had close ties with the CIA. As one of Pfieffer's associates put it, "Priceton was crawling with agents. They came courting everyone. It was obvious. They would give us whatever we wanted...We realized we were being recruited, but at the same time we were flattered that such a prestigous government agency was interested in us."*[4]

Osmounds scientific reports attracted the attention of a British author, Aldous Huxley. It led Huxley to offer himself as a human guinea pig for Osmound's research. Huxley became enthusiastic towards LSD. After trying mescaline, which he described in his book "The Doors of Perception," Huxley pledged to be a propagandist of LSD. Huxley tried mescaline a second time, but this time in the company of Captain Al Hubbard. "Your nice Captain tried a new experiment group mescalinization." Huxley wrote Osmound. Aldous Huxley's circle of friends also included Dr. J. West:

> *In his letters, Huxley mentioned "my friend Dr. J. West," a reference to Jollyon West, who conducted LSD studies for the CIA. At one point, while West was engaged in MK-ULTRA research, Huxley suggested that he hypnotize his subjects prior to administering LSD in order to give them "post-hypnotic suggestions aimed at orienting the drug-induced experience in some desired direction." Needless to say, the CIA was intrigued by this idea. Huxley also lectured on parapsychology at Duke University, where J.B. Rhine (with whom Huxley communicated) was engaged in ESP studies for the CIA and the army.*[5]

Probably one of the more recognized apostles of LSD is the infamous psychadelia, Tim Leary. Leary was a clinical psychologist. As director of the clinical research and psychology section at Kaiser Foundation Hospital in Oakland, California, Leary wrote many articles for scientific journals and devised a personality test called "Leary." The personality test was used by many organizations, including the CIA, to test possible employees. Leary lectured at Harvard University where for years LSD research was conducted for the CIA and military. Leary was offered magic mushrooms by a friend and experienced his first trip. The result of his experience was found to be incredible and Leary published his experiences in Life magazine. Thus Leary began research into LSD:

> *A confidential memorandum issued by the CIA's office of security, which had utilized LSD for interrogation purposes since the early 1950's, suggested that certain CIA-connected personnel might be involved in Leary's group. This project was disconcerting to security officials, who considered hallucinogenic drugs "extremely dangerous." Uncontrolled experimentation has, in the past, resulted in tragic circumstances and for this reason every effort is made to control any involvemnet with these drugs," a CIA agent reported. The document concluded with a specific directive: "Information concerning the use of this type of drug for experimental or personal reasons should be reported immediately...In addition, any information of Agency personnel involved with...Drs. Alpert or Leary, or with any other group engaged in this type of activity, should also be reported."*[6]

While conducting research at the Harvard University, Leary met Mary Pinchot. Mary experienced her first LSD trip after Leary offered her LSD. As their friendship progressed, Mary a big socialite around Washington, asked Leary to teach her how to do an LSD session. Mary told Leary, "I have this friend who's a very important man. He's very impressed with what I've told him about my own LSD experience and what other people have told him. He wants to try it himself." Mary told Leary how people of sophistication in Washington were dropping LSD. Leary did not know that Mary was married to a big CIA cat, Cord Meyer, as well as being a girlfriend of JFK, both of whom smoked pot together in the White House.[7] (Mary Pinchot, like many others, was murdered less than half a year after Kennedy's assassination and her diary destroyed by CIA agent, James Angleton). In 1962, Leary wrote an article for the Journal of Atomic Scientists explaining that the Soviet Union could subvert the water supplies of major cities in The U.S. Such a suggestion was already proposed by the CIA in the early 50's when the Agency were approaching doctors in conducting LSD research for them. This proposition was found to be false by one researcher who was told the same story by the CIA. Dr. Nick Bercel concluded LSD in water became neutralized and therefore could not be done.

The general outline of the apostles of LSD, their backgrounds, the circles of contacts they included themselves in, is quite intrguing. Taking into account the latter, such apostles like Tim Leary and Aldous Huxley would later emerge in the psychadelic era as cultural proselytizers advocating the use of LSD. Though it can not be said that Al Hubbard was CIA, his devout interest in LSD certainly kept him in close contact with CIA personnel and government agencies assisting the CIA. Aldous Huxley's own personal interest in LSD, his circle of friends (Al Hubbard, Dr. Humphry Osmound, Dr. Jollyon West, all of whom rubbed shoulders with CIA) is ironic when you consider Huxley's book, "Brave New World." The book was about a totalitarian society controlling people and compelling the population to love serving government all by way of drugs. Tim Leary's presence in amongst rather strange people and/or places is important to take note of. As you will read later in this column, Leary once again appears in strange places and in the company of interesting people. These apostles of LSD, when the camera is turned off so to speak, are without a doubt engulfed in a web of CIA.

Haight Ashbury, LSD and the CIA

> *A former CIA contract employee revealed that during the Summer Of Love, the CIA set up laboratories for underground chemists in the Bay area. The CIA "monitored the events that occured in this acid mecca of the U.S.:*
>
> *But why, if this assertion is true, would the CIA be interested in keeping tabs on the hippie population? Law enforcement is not a plausible explanation, for there were already enough narcs operating in the Haight. Then what was the motive? A CIA agent who claims to have iniiltrated the covert LSD network provided aclue whe he referred to Haight-Ashbury as a "human guinea pig farm."*[8]

San Francisco had undergone similar operations by the CIA in the early 1960's, which were headed up by George Hunter White. (See Oct. issue No. 53) Aldous Huxley's friend, Dr. Jollyon West, also monitored the acid mecca from a rented room in Haight Ashbury. Dr. Jollyon West examined Jack Ruby who shot the allegded assassin of JFK, Lee Harvey Oswald. West concluded that Ruby was in a "paranoid state manifested by delusions, visual and auditory hallucinations and suciidal impulses." Ruby refused to accept West's conclusion that he was mentally ill. West concluded the delusions from Ruby's repetative claim that an ultra-right wing conspiracy had assassinated John F. Kennedy. West, in the early 1970's, was involved in a plan for a center for the study and reduction of violence. Proposed by then Governer Reagan, this center would "predict the probability of occurrences" in regards to violence, violence by certain population groups such as African-Americans. West stated, "The major known correlates of violence are sex (male), age (youthful), ethnicity (black), and urbanacity." The idea of this center was to test chemical castration, psychosurgery, experimental drugs on involuntarily incarcerated peoples. A law had to be passed in California that would put into effect a computer file system on "pre-delinquent children." The children would then be treated by the center before they could harm society, Lucky for me and you, the Brave New World was stopped after the news media had found out.

The Brotherhood of Eternal Love

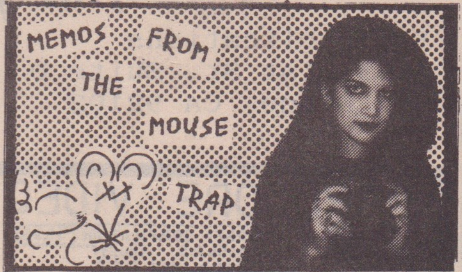
Orange County, home of Richard Nixon, the John Birch Society, and Disneyland was also the home base for an acid smuggling organization called the Brotherhood of Eternal Love. This group's operation was, in fact, the biggest LSD ring in the world.

> *...the Brotherhood's secret network of smugglers lived by a code different from that associated with organized crime. They were fired up with idealism, committed to changing the world by disseminating large quantities of psychedelics.*[9]

As we shall see next month, the Brotherhood's idealism etc., changed into an operation quite sinister than orginally planned. Next issue we shall conclude the Hidden Shadow Of The Summer Of Love and discuss more about the Brotherhood and its involvement with Leary, William Mellon Hitchcock and CIA informant Ronald Stark, and the ditribution of LSD in America. Till next month, take good care of yourselves...Peace, Love, Unity and Knowledge!

Footnotes

#1-Martin A. Lee and Bruce Shlain, Acid Dreams (Grove Press, Inc., New York, 1985)
#2-Ibid.
#3-Ibid., p. 52
#4-Ibid., p. 46
#5-Ibid., p. 46
#6-Ibid., p. 85
#7-Ibid.
#8-Ibid., p. 188
#9-Ibid., p. 236


MEMOS FROM THE MOUSE TRAP

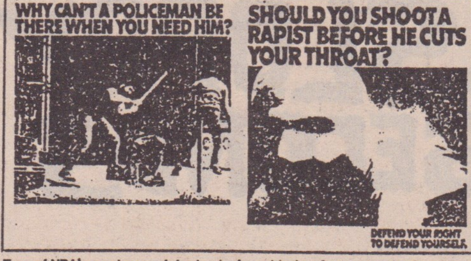
As I sit and observe my world, I can't help but think of the many generalizations that people make about the quality of life lately. This preoccupation deals mostly with the realities people take for granted as a "right," but indeed these "rights" are but mere privileges made possible by due process of law or even by advances in modern science. These are the basic components of what makes the quality of life better.

Why am I so philosophical all of a sudden, when I usually just plain bitch all the time? Well, stay tuned and that will come in a few paragraphs.

First of all, as I write, my father is in the hospital. I saw him today and he looked ghastly, with all kinds of tubes jammed into every bodily orifice imaginable. He has something that is quite curable...diverticulitus. Twenty five years ago he would have probably been dead. We take for granted many things that meant serious trouble only a few years ago. In other words...get sick and take a pill. This is precisely what I mean by a right due to scientific advances.

And speaking of 25 years past, we've also made human and civil rights advances. For instance, abortion is legal, women can run for president seriously and schools are no longer "seperate but equal." These modern rights include *choices*. The notion of choice is very important and people should never coerce others into believing one point of view. If we sit idly by, this will happen. It has already begun. The legality of abortion is again challenged and now even funding (federal) for services including counseling on pregnancy alternatives may be stopped if our present administration has its way. Even the Supreme Court may be pushed to one extreme if Bork is confirmed.

Events close to our daily lives are also affected. Most recently, Biafra's case—he got off because of a hung jury, not an acquittal. That's scary.


WHY CAN'T A POLICEMAN BE THERE WHEN YOU NEED HIM?
SHOULD YOU SHOOT A RAPIST BEFORE HE CUTS YOUR THROAT?
DEFEND YOUR RIGHT TO DEFEND YOURSELF.

Two of NRA's controversial ads: designed to beef up gun sales?

School books are now questioned as to content on "secular humanism". Even though blatant censorship hasn't reared its ugly head on a daily basis, our outlets of choice are being limited because of the increasingly right wing attitude of not only the government, but even a good deal of society as well.

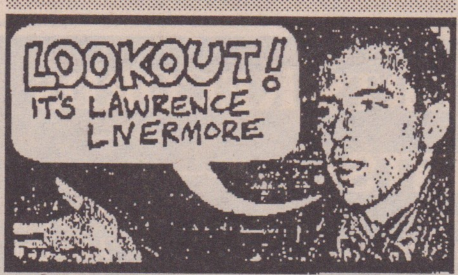
Here is one example of a blatantly right wing viewpoint printed in the L.A. Times. This ad was sponsored by the National Rifle Association, a powerful lobby group.

First it shows a man beating an executive type with a baseball bat. The caption reads: "Protect the right to protect yourself." This is all very nice, but it's still illegal to carry a gun. Also, be aware that there is no gun involved in this crime. Should our victim now brandish one, kill his assailants and become a vigilante hero?

Had this photo been taken in the man's home, where a gun is legally owned, it would be a different kettle of fish. The ad also says that the police are often too busy to quickly respond...so, basically, if you want, arm yourself and reduce our society to a police state.

I don't have an amiable alternative to ads like this, and it's a pity that society reflects a need for one. It's also a shame that one of our choices includes violence.

But at least in this case, I have the final choice...and that's to turn the page and not look at this very reactionary advertisement.



Last week they tried to have a love-in in Golden Gate Park. It was the twentieth anniversary of the "Summer of Love," and a lot of old hippies crawled out of wherever they've been hiding to drink a lot of beer and listen to some of the worst music ever made since Wayne Newton discovered disco. It was pathetic. A friend of mine who's 21 looked around at the spectacle and said, "Tell me this is what the 60s were really like and I'll never again be sorry that I missed them."

I was talking about that to another friend, who's about 50 and has been through both the hippie scene and the early punk scene. He agreed that what was left of the hippies was pretty sad, but then he added, "Just wait a few years and you'll see a bunch of burned out geezers with skateboards having hardcore reunions and babbling about how great things were back in the 80s."

He went on to tell me how he'd gone back to his hometown in the midwest and found that most of the people he'd been in high school with were still playing the same roles they had back then. Like the captain of the football team, 50 years old, and still wearing his varsity sweater, and the pain in the ass class president who's now the pain in the ass president of the local chamber of commerce.

"It's like that was the high point of their lives, and the best they can hope for now is to recapture a little of their past glory," he told me. "And I'm afraid the same thing is true of most hippies and punks. They'll spend the rest of their lives congratulating themselves for having once been the first to try something new while meanwhile the rest of the world has moved off in some direction that they haven't got a clue about."

I had to admit he was right; punk and hardcore have been recycling themselves for years now, and when those bones were picked clean they started regurgitating 60s psychedelic riffs and 70s heavy metal. The punk rock "business" is bigger than ever, but punk rock as an alternative culture is starting to look almost as ridiculous as the hippies who still think they're going to save the world by smoking lots of pot and paying $20 to see the Grateful Dead.

With at least one big exception. The same weekend as the Golden Gate Park debacle Gilman Street had one of its biggest and best shows ever. There weren't any big name bands; in fact, if you're not from the Bay Area and don't read MRR religiously you probably never even heard of any of them. Some of them probably wouldn't even exist if it weren't for Gilman Street, and all of them to some extent are "Gilman Street bands."

But the place was packed, and I don't think it was just the low admission price or the free food. There's a real sense among a lot of people that Gilman Street is the happening alternative scene. I myself no longer have any doubt about it. At least I haven't seen anything else that comes close. That's not to put down what other people are doing. I've had lots of fun going to the more traditional kind of punk rock shows. But the difference between a regular punk show and a Gilman Street show is like the difference between listening to records and making them.

Speaking of activity and creativity, I've been thinking a lot lately about how they're affected by alcohol and drugs. No, wait a minute, before you flip to another page, this isn't going to be a straightedge sermon. I'd rather listen to a raving drunk than one more "straight and alert" teenager preaching about the evils of demon rum. At the same time I'm not going along with the idea that there's anything particularly punk about getting as fucked up as you can. There are drunk fascists and drunk anarchists and drunk apolitical sports fans, and to tell the truth, when the beer flows fast and furiously enough, it's not that easy to tell the difference.

It's not like I'm talking about these things from idle speculation. For all but a couple of the past 25 years I've used alcohol and/or drugs. Right now I'm choosing not to use either of them because I feel like they interfere with my writing and music. I'm not saying it works that way for everyone. Some great artists have been drunks or junkies. But I'm pretty sure it was in spite of what they were doing to themselves, not because of it.

I still believe everyone should be completely free to choose what they put into their minds and bodies, from beer to heroin and everything in between. I know we'll lose a few people along the way, but that's always happened anyhow. In fact, I came pretty close to losing myself on a couple occasions.

Which brings me to my third point: by the time most of you read this I'll be 40 years old, which seems pretty amazing to someone who was sure he'd never live to see 21. Except for when I look in the mirror, nothing seems much different. But it's pretty sobering to realize I've probably already lived half my life and am still trying to figure out what I want to be when I grow up.

I meet a lot of people in their teens who say, "How come my parents aren't like you?" One reason might be that they have kids like you. But probably a more likely reason is, as someone once said," The secret of eternal youth is perpetual insecurity." At a very early age I started questioning everything, especially myself. Sometimes I think I might have overdone it; I mean, who wants to be an angst-ridden teenager all their life? But then there's always time to get older; growing younger is a trick that few if any have mastered.

Anyway, some of you might be just getting out of high school or college right now, and maybe getting ready to have kids of your own. I expect, barring the many unforeseen and totally foreseeable catastrophes that could interfere, that as my 60th birthday draws near I'll be dancing and looning around with some of them at Gilman Street or its 21st century equivalent. Let's hope a lot of you are there, too, and not plopped in front of your TV moaning "I just don't understand what's with these kids nowadays."

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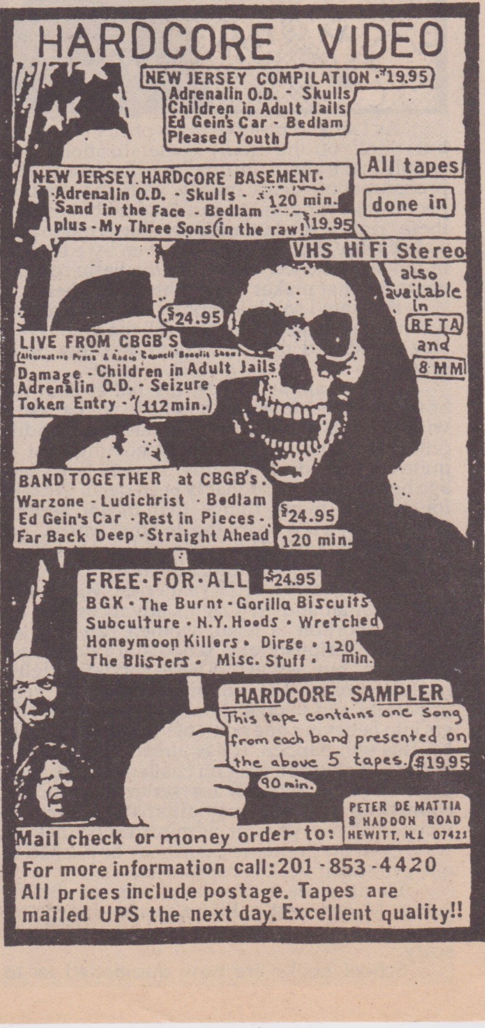

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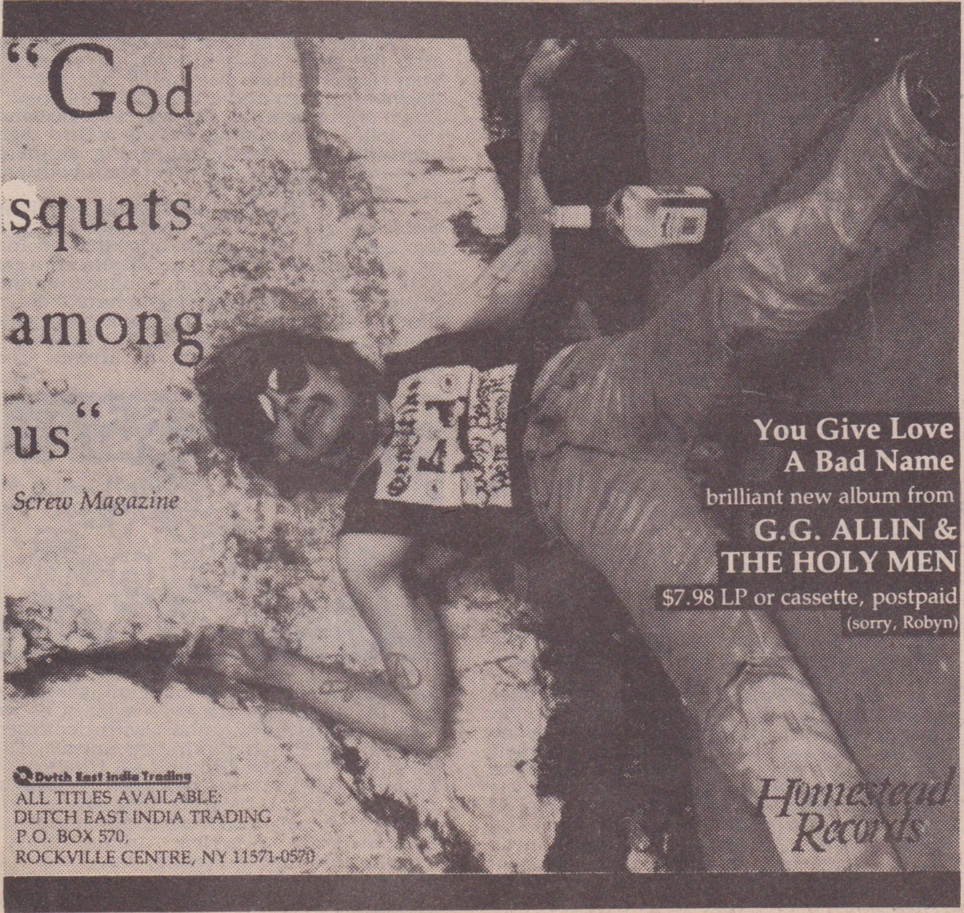

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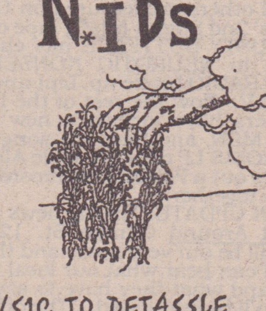

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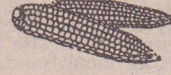

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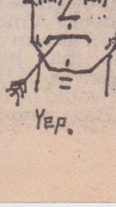


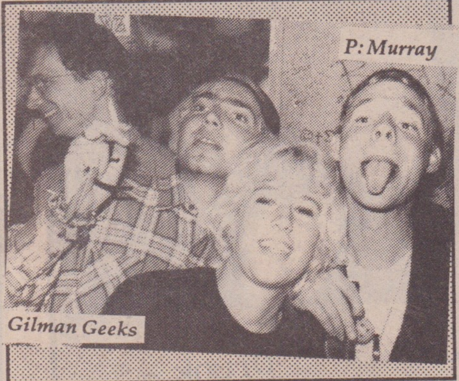
Northern California

Welcome to the COMETBUS EASTBAY REPORT for September/October '87...

Band news first: FANG have toured for 6 out of the last 12 months, and still found time to record their new album, A Mi Ga Sfafas (a secret message in Yugoslavian). It will feature "Puff the Magic Dragon" and the old SPECIAL FORCES song "House Wrecking Party"... SOUP reformed temporarily to play the benefit for Satch, their old "5th member" and roadie extraordinaire... ESKIMO and the MUSKRATS played a show at La Val's Subterranean (the basement of a pizza parlor) on Northside. For the first show of its kind there, I heard it went well, and maybe there'll be some more in the future... ISOCRACY recorded a demo, and are even talking about doing a split record with the LOOKOUTS. Lenny doesn't recall ever playing Gilman without throwing out garbage, so maybe I was wrong in my last report... BOO HISS PHBBT and MISERY both have demos out, and THE VAGRANTS will soon... OPERATION IVY will too, and they continue to play more than any other local band, already 23 times in their first 4 months... CHRIST ON PARADE's new bassist, Ron (formerly of CHRONIC PLAGUE) is too tall for the band, and Noah and Dug should stand on milk crates so they look a little more even... SACRILEGE has a new guitarist who used to be in POSSESSED, I think... People have been complaining that I write too much in these reports about my own band, CRIMPSHRINE, so I'll just say we're working on a second demo with 9 new songs. And that's it, O.K.? ... CORRUPTED MORALS, KWIKWAY, The UNDESIRABLES, and others are featured on Golden Star Studios' 2nd Social Misfit tape compilation ...CRUSTY BUTTFACE has changed their name to NEUROTIC NONSENSE... After BASIC RADIO broke up, Lint and Matt formed OP I.V.. Now the rest of the former B.R. members have formed a new band, ELEPHANT MEN, and have a 4-song demo out... NEUROSIS LP delayed while Alchemy Records puts out a Poison Idea record to get some funds together...

GILMAN UPDATE: The big news is that the Turn It Around Gilman St. 12-band double 7" will be out very soon, and the rest of the world can hear what our local bands sound like and what they have to say. And we think you'll be impressed... The other big news is not so good, the club's liability insurance has been raised from $1400 a year to $7000. The most popular suggestion for raising the money is to have a benefit for the club every month or 2, since the Sept. 11th club benefit with all local bands did surprisingly well.

Other shows: Tux says he ain't doing any more shows at the Twilight Zone and I think he means it this time... The Cave is long gone too... So where are all the shows? As a member of a band trying to play wherever possible, it seems like besides Gilman and a couple other clubs, there's nothing to play at in the bay area, except an occasional party. Sure, there's the Mab, Chatterbox, Kennel Club, Hotel Utah, and Berkeley Square, but I spent enough time listening to the bands from outside of no-minors clubs that I know I don't want to be one of the bands playing while others can't get in. And it's great that the Farm is doing shows again, but how many young local bands do they book? Almost none. Sure, maybe if you have an album out, but they do little to help bands that haven't already established themselves. If the Farm was the only club, there would be no new bands emerging from the Bay Area. Whatever happened to (rented) hall shows? While there's so many bands around (see list in MRR #51), there is almost nowhere for bands to play in their own areas. Are shows in Contra Costa, Santa Rosa, Marin, Santa Cruz, etc., a thing of the past? Maybe we can get together a small list of phone numbers for booking shows/parties in different cities, so that people can have a chance to see different bands play in their area, and bands can play to different audiences besides just Gilman... On an upbeat note, there are plans for another student union benefit at I.L.S. School in Berkeley, and now that UC Berkeley is back in session, there will probably be some more Sproul Plaza shows...


P: Murray

Gilman Geeks

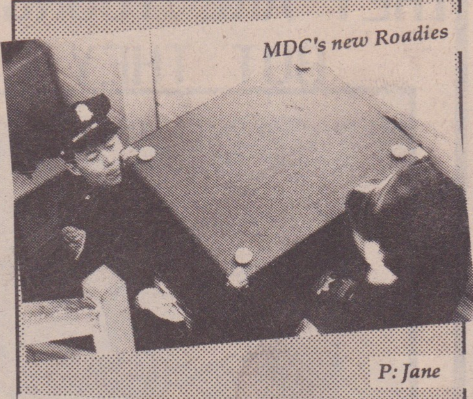
Bits & Pieces: COMPLETE DISORDER have found a new drummer and should be back around playing their fun HC... PARANOIA from Martinez are planning on releasing a 7"... A CORRUPTED MORALS EP will be the first release on Sprocket Records, a new local label... Keith quit ATTITUDE, who have a record coming out in Europe and a tour there as well...

FANZINES: The Monthly...Bulletin editors are in Europe on assignment writing a book, so the mag is on vacation too... A Matter Of Image has come out with a great 2nd issue, a year after its debut. Hard Musical Bite and Iaocore both will have new issues out soon... some of the DJ's at KALX are trying to organize against UC Berkeley's threats to kick all non- students off the air, and they need and deserve support... SHORT DOGS GROW's old singer, Mark, is still carrying through with his lawsuit against the rest of the band. Mark claims he wrote "Whistling Song" and deserves credit and a percent of the album's royalties. Speaking of ex-DOGS, Joe has a new band called SCAPEGOAT LEMONADE, described as early punk meets S.D.G. with a psychedelic twist.

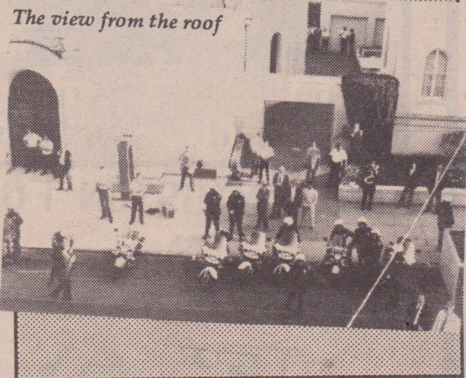
WINCHELL'S has become quite the hot spot, filling up with up to 50 or 60 people after some Gilman shows. Bands that have come by to drink coffee and eat donuts with us include Youth of Today, D.I., No Trend, Diddly Squat, and of course the locals. NATIONS gets the runner-up award for hosting The Edge and Empty Offer.

Well O.K., I think that's about it for this time, and remember - I only try to cover the East Bay cuz that's all I know well. If anyone can send in reports for other local areas, please write in and they can print them in-between my reports. And if I'm missing out on stuff happening in the Eastbay, please write me c/o MRR and let me know. Until next time... Aaron

San Francisco- Imagine this: on the 200th anniversary of the constitution of the United States, the pope comes to San Francisco escorted by hundreds of secret service and police forces. An area of the Mission district is turned temporarily into a police state - no one is allowed to enter or exit their houses, look out their windows, walk on the streets... and it just so happens that the infamous Rathouse lies within this area. At more or less the exact moment when the pope arrives at the Mission Dolores church to do whatever it is popes do, a group of people sneaks guitars, amps, drums and a megaphone onto the roof directly across from the church. Meanwhile, down on the street, someone walks up to a police officer and hands her a copy of the new MDC album and a sign that says "This is a non-violent musical protest." She rolls her eyes and shakes her head: "I don't want this stuff." In the Rathouse window is a sign that says "Nazi Pope Fuck Off". And back on the roof, MDC launches into their song "This Blood's For You".


MDC's new Roadies

P: Jane


The view from the roof

A woman leans out of a window facing onto the roof. "What are you guys doing? They're going nuts out there!" She gives a thumbs-up sign and a big grin. "It's great!" Down on the ground, the secret service and the police are probably having a hard time believing this is really happening, as there were more cops on the street than both pro and con pope greeters.

But it did happen. MDC got to finish the whole song before three police officers and two secret service agents appeared on the roof and ended the fun. The officers even got to be roadies for the band, confiscating the equipment and then having to haul it down the stairs (see picture). They took everyone's names, addresses, social security numbers, etc. and left. No violence, no arrests. The End.

Jane

SOUTHERN CALIFORNIA

Mark here from A.D.S.-A.G.C.—what's up? Here's what's been happening lately in the L.A. area. There's been a lot of active demos-events taking place with dedicated groups like Earth First, Greenpeace, Big Mountain Support Group, Last Chance for Animals, P.F.T.A., No Contra Aid-Nicaragua Solidarity, etc., protesting toxic waste/ pollution, tropical rainforest deforestation in Central-South America, animal-human exploitation and suffering, war, etc. It seems a lot more people are getting involved and opening up their mind's eye and taking action against these world injustices. But we still need to communicate more and break down our social barriers (smash out apathy and isolation). Not too many gigs lately, a few here and there.

AGRESSION

FIREHOSE are doing a lot of Nicaraguan benefits and others. ANOTHER DESTRUCTIVE SYSTEM and FINAL CONFLICT did a Big Mountain benefit for the trust fund a while back. WALLFLOWERS are a good local band, they've been playing a lot—they just had a show with A.D.S. ACITONES are a new band, they're really good—watch for them. A.D.S. and Acitones are doing a gig together at an all-night alternative dance club called Zombie Zoo, a first for both bands. Hopefully, they'll reach a variety of people to spread their message! NATURECORE are pretty much broken up, as Tom has a new project-band called "TOMORROW" A-SOLUTION. BITTER END broke up. DIATRIBE have called it quits. Dont' know what any of these people are doing nowadays. FINAL CONFLICT will be booking shows again as Ron got back from England. CRINGER will as well. Also, Sean of Common Ground-Lethal Dose distribution and tapes has a band going called VEGAN REICH. They need a talented drummer to join 'em, and are looking for someone who relates to being drug-free, non-pacifist (into direct action), has vegan views, etc., but who is still open-minded, so they can start playing around. If you're interested, write to Sean at P.O. Box 490/ Laguna Beach, CA 92652.

FINAL CONFLICT

Alternative and subversive music, ideas, etc., in L.A.: Common Ground-Lethal Dose have a long mailorder list to order records, tapes, zines, literature, etc. They're also soon releasing an A.L.F. benefit compilation LP with Chumbawamba, Powerage, Another Destructive System, Beefeater and Oi Polloi. Write to address given above. Alternative Gathering Campaign (A.G.C.) have a mailorder of mostly live demo tapes of several international bands. (A.G.C. will soon be distributing as well). The first compilation tape released is Smash Promotion Exploitation and features Danbert No Bacon, Acitones, Chumba, Naturecore & more, and comes with a booklet. For more info write: A.G.C./ 7210 Jordan Ave. Ste B-96/ C.P., CA 91303. Another Destructive System is planning a multi-purpose benefit along with support from Sea Shepard Society, Earth First, Nicaragua Solidarity, as soon as a place big enough is found. (If you know of a hall or venue in the Orange or Ventura County area in L.A., please write to the A.G.C. box, or if you're interested in helping or taking part, please write as well).

Finally, the A.D.C./Conflict/Steve Ignorant mini west-coast tour is still tentative. As soon as it's solid, the word will spread. Anyone wanting to write, contact A.D.S.-A.G.C./ 7210 Jordan Ave. Ste B-96/ C.P., Ca 91303. Let's keep the alternative alive together and we'll survive!

Oxnard- Greetings everyone from 60 miles north of L.A.

STALAG 13

Let's start out with clubs. Powerline Productions, run by Todd and Rikk, is the main show provider in Oxnard. Usually holding shows at a local community center, they've had trouble attaining a permit, so things have been slowed down quite a bit. Everything from a skating rink (Skate Palace), a bar (Phillipine Hut), to an airport (O Club) has been used. Anyone wishing to play Oxnard should contact Todd Castor at P.O. Box 7263/ Oxnard, CA 93031.

Now about bands. DR. KNOW seems to be the big news around here, having just gotten back from touring with the Exploited. They have a new bass player (Scott), who seems to be working out. Their L.P., This Island Earth, is still available from Death Records. You can contact Dr. Know at P.O. Box 7263/ Oxnard, Ca 93031. ILL REPUTE is back together, but they aren't playing any shows yet. They have a new drummer and are writing new materials. They are still on Mystic, but no news of vinyl yet. AGRESSION is still around, with their guitarist Henry having some authority problems. Kyle (Dr. Know) is filling in for Henry at the moment. They will be touring, and watch for a new L.P. on Mystic. You can contact Agression at 128 Fillmore St./ Oxnard, Ca 93030. STALAG 13 hasn't been heard from in a while since re-forming—with only a few original members, they sound pretty metal now. I heard they were trying to get on Death Records. DY is a young new band, playing a few shows and parties. They sound similar to RKL and should have a demo out soon. Contact DY at P.O. Box 1001/ Hueneme, CA 93041.

ILL REPUTE

P: Mouse

DR. KNOW

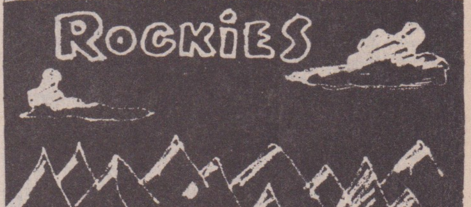
ADS

Finally, fanzines. The newest fanzine is Vicious Monkey. Number one is out now and includes Agression, DY, Condemned, and more. It's available for two stamps from 293 W. Cedar St/ Oxnard, CA 93033. Think Again is about ready to crank out number two, and it looks great. It includes Virulence, Youth Quake, Agression and more, and is available for 50 cents and a stamp from 152 N. I St./ Oxnard, CA 93030. My fanzine, It's Alive, is still alive and kicking. Number 5 is now available and has Uniform Choice, Blat!, Half Off, photos and the usual stuff. It's available for 50 cents and a stamp from 900 Azalea St./ Oxnard, CA 93030.

That's about all for now. Everyone is urged to write, especially from Oxnard. All letters will be answered. Please try to include a stamp.

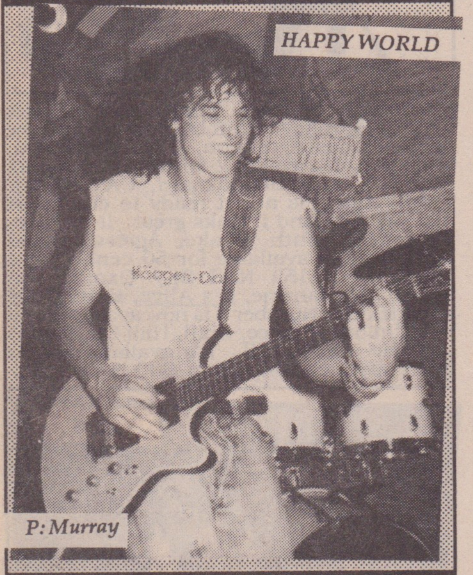
Fred Hammer/ 900 Azalea St./ Oxnard, CA 93030.

P.S.—Sorry, no addresses to contact ILL REPUTE or STALAG 13.



Denver, Boulder, etc- Greetings from Colorado. It doesn't seem as though there have been as many shows this summer as there has been in past summers, but nevertheless things have definitely picked up since the last report.

I'll start things off with Boulder since that's where I'm from. Just about every show in Boulder since spring has been a benefit and has occurred in a room inside the University of Colorado stadium (Gate 10). This place has the advantages of being indestructible and relatively cheap. Most shows were made up of local bands, the most active of which were the LEPERS, A.S.F., DEAD SILENCE, ECO-GUERRILLAS, HAPPY WORLD, and EXPATRIATE with visits from GI and Dissent (both playing great sets). Most of the money from these shows has gone to S.A.N.E., a national anti-nuclear student lobbying group that seems to provide a "safe" means of quasi-protest for your average upper-middle class college student, and "Shutdown", a local project aimed to shutdown Rocky Flats (the producer of U.S. nuclear bomb triggers). Shutdown organized several non-gig events this summer, the highlight being the human-blockade of Rocky Flats itself. This event didn't achieve the intended goal (300 were arrested), but was successful in saturating the local press and receiving some national media coverage. The whole thing had a "Live-Aid" sort of after-taste with the organizers' and participants' constant claims of success and unity instead of a realistic analysis of what action needs to be taken (as if I didn't have enough enemies after the last report).



HAPPY WORLD

P: Murray

Youth Of Today played on a farm in eastern Boulder to about 50 people, an impressive crowd considering the show was set up and advertised on less than a day's notice! Unfortunately, Y.O.T. was stopped after about 20 minutes due to the thoughtless vandalization of farm equipment by who knows who. What can you expect with the moronic convergence right around the corner?

Moving on to Denver...I think I'm pretty safe in saying this place has seen a definite lack of shows recently...unless of course combat-core or whatever they are calling it these days is your cup of tea. The more independent (maybe a misuse of the word) acts included Youth o' Today, 7 Seconds (asking $750 through their booking agency), and Dag Nasty (reportedly demanding their $650 before they even played, and not exactly the most modest bunch o' people I ever met). Uh-oh, getting off the subject again...Anyway the only bands from Denver that I have heard from recently are HAPPY WORLD, INNOCENT ADDICTION, ACID PIGS, BURNT FACE (Combat-Bore Hopefuls), TRONTILS, THE FLUID, and MOHICAN YOUTH. There are several more that I haven't heard from in a year or so. Hopefully the action will pick up here a little...Denver hosted many great out-of-town bands last summer.

I've recently had a chance to attend a few gigs at Ft. Collins (about 70 miles north of Denver) which were pretty promising. Although I don't have much info on Ft. Collins bands, the audiences here don't act as if they were at a funeral and are pretty friendly people. Other good aspects of this area are the low door prices and the great sound equipment. Hope to have some more band info from this area next report.

I know of two bands that exist in Western Colorado that I should mention. From Durango there is ASSHOLE CONTROL, who play a mixture of early hardcore and '77 punk both musically and lyrically. END OF STORY, from Glenwood Springs, play a pretty quick thrash that at times sounds like early DRI and at others sounds like they've thrown "Crossover" on the turntable a few times (at least it wasn't "Hit and Run"). Both of these bands sound promising.

DEAD SILENCE

P: Murray

That about wraps up my section of report, if you're reading this and think I am ignoring your band or city or whatever, please write me with the info and I will be happy to use it! If your band is passing through the Boulder/Denver area, call me at 303-449-0297 after 6 p.m. or write (which you'll find more efficient with me) and I will try to arrange something. Thanks for your time - Mark/1675 Dogwood Lane/ Boulder, CO 80302.

Colorado Springs- Hi ho from Colorado Springs, things are pretty cool here now with a few people doing all the work to keep the scene having shows and all. We aren't having the problems Denver is with the skinheads and all. I'll just go through the bands, etc. and try and give you the big picture as to what's been happening here recently.

As far as bands are concerned, we have our fair share of cool ones. EXPATRIATE is probably the best known band, these guys spew out some pretty cool thrash (all it is is music, no more classifications, sorry) with real intelligent lyrics, mostly political stuff, with a few personals and humorous thrown in. They also do a lot to support the scene by putting on shows and all, but I think they are just going to concentrate on the band for a while, CS owes a lot to the guys from EXPATRIATE. Look for a 7 inch coming out soon on K-Tel records I think, it should be in your nearest K-Mart soon. Just kidding. BLISTERING BODY PUS is one of the more recent bands that's been playing out since April or so, pretty cool, they went through a re-organization which tightened up the band quite a bit, musically at least. The GRATEFUL DUDES (my old band) have broken up do to some unnecessary violence, etc... The two guitarists (Jason and Flynn) have started a new project, but I'm not to sure as to when they'll be ready to play out. The drummer and bass player and singer (Scott, Jim and myself) have started a new band, CAT ME. All the bands here seem to have pretty good attitudes about playing out, etc...

We have a few places to have shows, and are happy to have bands play here. I'm not sure if Danny from Madhouse Productions is putting on shows anymore, rumor has it that he isn't, he has also done quite a bit for things here.

If you band wants to play here you can get in touch with Kruds Productions, (303) 473-6637; talk to Dave (that's me), Robb or Steve. Or write (and please include a tape), to 418 E. Columbia/Colorado Springs, CO 80907. Or if you just want to write and shoot the shit, use the address above. Have fun.

CHICAGO, IL.

Ted and Glen here again. Greetings to all of you cool "punk rockers." For those of you who aren't really that cool (and you know who you are), don't read this, you'll ruin our reputation. Anyway, summer is now over, so that means that your hair is probably growing back by now from that hip summer punker haircut that you got in June. Pretty cool, huh??? We're not going to apologize for not submitting any scene reports to the last few issues because Glen and I wre too busy trying to decide what band shirts we should wear to the Exploited concert. (I said GBH but Glen said it's too trendy). Actually, the real reason is partly because the two of us had our signals crossed and each assumed the other guy was going to take care of it. As a result, we have three outdated reports sitting at home. Anyway, we've got things worked out now so I PROMISE that you'll see a report from us every month now. If you don't, we'll buy each of you an Anarchy t-shirt. (You know, those cool red and white ones that all the metallers seem to be wearing).

Warehouse news: For those of you who haven't heard yet, the Warehouse burnt down a couple months ago. It was a three-alarm fire and the whole damn ceiling caved in on this building which is a total of one square city block large. The downer is that the PA system went up with the building. At least no one was hurt. Later, it seems, that this whole situation was done by the landlord to get the insurance money and then turn around and sell the remains and the propety. Anyway, we (Ted and John, Another Alternative? Prod.) now have a new place to book shows, the Igloo Theatre. They are back in business and we are now back to booking shows. More info on them later.

Shows: Another Alternative? Productions put on their first gig at the Igloo since the demise of the Warehouse with UNDERDOG from NYC with M.O.S.H. and FLYFOOD who are both local bands. This was a great show and M.O.S.H. turned out to really be a pleasant surprise.

GENERATION WASTE did a couple of dates with UNDERDOG. The first was a big bash in Fox Lake sponsored by Whiplash Productions. The line-up featured NATAS, UNDERDOG, GENERATION WASTE, and NUMBER NINE. This show was by far one of the best ever done in the area. Definitely a classic, especially since it was outdoors and free. The next night, GENERATION WASTE and UNDERDOG played together again at the Metro Center in Rockford with a local band, WAR ON THE SAINT. This show was another successful one, partly due to the fact that a load of Chicago regulars made the two-hour drive to see this gig. Thanks to Chris for setting up an excellent show.

Medusa's really isn't doing shows anymore. The last one was C.O.C. with Testament. Other than that, it has been a while since a show. The promoter from there (sho once also booked Metro), Last Rights Productions, has been doing some shows at Club Dreemerz. These shows were all excellent but the place is a little bit on the small side. Recent shows were the 7 Seconds gig which rocked and the Fang, Uniform Choice, Youth Of Today show which was almost god-like. YOT have got to be THE most energetic live band around now. The latest Dreemerz show (as of this report), was GI, BHOPAL STIFFS, and CAPACITY ZERO.

Reagan Youth headlined the Igloo at an Another Alternative? Prod show with Three Legged Dog from Missouri, GENERATION WASTE, and IMPULSE MANSLAUGHTER. Great turnout for this show, especially considering that 90% of the flyers were put out with no date on them. The next day G.W. played at Club Dreemerz with I.M. and rocked out. Those there will remember.

On the over-21 Klub scene, there have been plenty of shows. Club Stoodla (312-343-7430) has been doing somewhat regular shows on the weekends with bands such as BLATANT DISSENT, DIDJITS, and BARBIE ARMY. Batteries Not Included is a small but great place (312-348-4032) and has been putting on some incredible shows like DOGGY STYLE, ACCUSED, SCRATCH ACID, SPONGE, and URGE OVERKILL. If you are going to be in Chicago and are interested in playaing an over-21 show, one of these places is your best bet.

The Riviera Theatre, which is a giant high-class sort of place, has been putting on some shows recently. For being such a big place with big-name bands, the door prices are surprisingly pretty low. The first gig was NAKED RAYGUN, OUT OF ORDER, and 007. Great gig and only $7.00. Believe it or not, but NAKED RAYGUN had a laser show as part of their light show in this gig. Kind of like Star Wars. The Replacements also played there at a sold-out gig. Coming up will be a gig with Suicidal Tendencies and another with G.B.H. These should all be great.

Come Fall time, I know of two new clubs which are scheduled to be opening up. The first is at an undisclosed location and is to be a strictly hardcore thrash club owned by the Metro. (I think?) NO alcohol will be allowed there either. The second place is to be called the Wreck Room. This will be owned by another local promoter who deals with a lot of the bigger metal acts like DESTRUCTION, NUCLEAR ASSAULT, etc. . .If all goes well, Fall is going to be a very very productive time in Chicago.

Bands: CERTAIN DEATH...not too long ago, they finished recording the master for their soon-to-be-released album. I don't know if they have found a label for it yet, but look for it shortly. (12156 Greenwood Ave/ Blue Island, IL 60406).

SINDROME..these guys are a four-piece from the suburbs and they are pretty damn awesome. Very original sounding powerful metal with great hardcore overtones. If you like the crossover, then check these guys out. Demo is $5.00 ppd. (811 Stonegate/ Highland Pk, Il 60035).

THE LEECHES...not exactly a hardcore band, but more like the Clash and other 77ish sounding stuff. They even do a bit of reggae. Cool tunes from these guys.

GARBAGE PAIL KIDS...this band is made up of an ex-member of LOST CAUSE and other members of CRIMINALLY INSANE. They played not too long ago at a metal club and rocked the house. Look here next time for more info on this hot band.

M.O.S.H...."Mean Obnoxious Shroom Heads" this band is made up of some of the guys from LOST CAUSE and the one and only Lance (romance) Walker on vocals. They play real tight energetic thrash with a lot of cool-moshing rhythms. Their demo is to be released shortly, so look here next time for more information on it.

GENERATION WASTE...might as well plug my own band again right? Our demo is available with nine (or ten if you're lucky) tracks, lyrics, flyers and stickers for a mere $4.00, $2.00 and a tape, or a trade of your band's demo. Please buy this tape because we really want your money badly. We mean it and we are not just saying this because we don't want to hurt your feelings or anything else like that. We also have t-shirts for $6.00. Write me (Ted) at 3927 N. Ottawa/ Chicago, IL 60634.

NATAS...They just released another tape and it rages. This newest release is actually some advance cuts from their LP titled "Think What You Want." Their music is heavy as hell'core with catchy hooks and a slight metal influence. Remember Dr. Know's "Plug in Jesus" LP? Kind of that direction. Anyway, a truly impressive release, and it can be all yours for only $4.00 from 37 Tremont Rd/ Fox Lake, IL 60020.

ENEMA RESORT...they have a new tape available. Their music is fast-paced hardcore with riffs that will be stuck in your mind for a while. It's available from the band for $4.00. Oh yeah, from what I understand, these guys just got a new drummer who jams/ jammed with BARBIE ARMY. Contact ENEMA RESORT at 214 Gale/ River Forest, Il 60305.

METAL ONSLAUGHT...they just finished recording an LP to be released by either New Renaissance Records or Enigma/ Capitol. Their music is thrash-metal in the vein of DRI meeting Slayer (yet still original sounding). A hot band to look out for. Their demo tape is still available from Jeffery S. Churchwell/ 1770 Joseph Ct./ Elgin, IL 60123.

Magazines: A few good magazines were released here recently. It seems that there are a few more out there but no one has enough energy to let their freindly neighborhood scene reporters (Ted and Glen) know. Too bad, their loss.

Dogmatic...issue #2 is out and is very interesting reading. Well thought-out issue and very well-done. This issue has interviews with Cringer, ASF, GROUP OF INDIVIDUALS, and Firehose. Also included are reviews, stories and more. It is available for $1.00 plus a stamp from Dogmatic, c/o Heidi/ 19861 W. Grand/ Lake Villa, IL 60046.

Cops Hate Poetry....now on issue #4. It and back issues #1 and #3 are available for 50 cents each. This is a poetry 'zine with artwork, reviews, etc. . .This issue features Pussy Galore, ALGEBRA SUICIDE, and BARBIE ARMY. Very informative and totally mentally stimulating duuuuude!!! 5632 W. Southport Ave./ Morton Grove, IL 60053.

The Yellow Journal...issue #3, 20 pages, 75 cents. This 'zine features Boom and the Legion of Doom plus reviews and comics. Available from P.O. Box 93/ Palatin, IL 60078.

SCREECHING WEASEL

P: Mike Cattopan

Pope...issue #2, 64 pages, $1.50. This one has Squirrel Bait, Killdozer, DIDJITS, plus reviews, opinions, and the whole shebang! Lots of stuff here making this 'zine well worth the price. Get it. P.O. Box 5231/ Oakbrook, IL 60522.

Compilations: Only two Chicago tapes coming out that I know of. The first is CB Tapes. CB has put out a string of tapes, the latest is #5 and is called "Salt in the Wound," and features 10 bands. #6 will be out in mid-August with some cool local bands like NATAS, ENEMA RESORT, and GENERATION WASTE. Contact CB Tapes at 48 Beck Rd./ Lindenhurst, IL 60046.

The second compilation is a 90-min. comp of Chicago area bands (practically every one around too), put out in association with Ax/ction Records of Massachusetts. This tape is a must for anyone curious about what Chicago has to offer. Write to Dave Edwards/ 207 N. Eastwood Ave/ Mt. Prospect, IL 60056.

Another compilation coming out of Wisconsin is put out by Ruin 'zine and it is called "Race to Armaggeddon". This features bands from all ove the USA, including some locals like IMPULSE MANSLAUGHTER, GENERATION WASTE, NATAS plus others like NUCLEAR ASSAULT and GORE. It costs $5.00 and the 'zine, Ruin is $1.00. Contact them at 983 West Ct./ Nekoosa, WI 54457.

Vinyl: LOST CAUSE recently released their debut album and it is excellent. Metallic souding and filled with cool sing-a-long parts like early 7 Seconds. Strong release. (Pravda Records/ P.O. Box 268043/ Chicago, IL 60626). RIGHTS OF THE ACCUSED will have their LP released on National Trust Records in Calif. this Fall. IMPULSE MANSLAUGHTER and SCREECHING WEASEL will have their LPs out by the time you read this on Underdog Records. Speaking of IMPULSE MANSLAUGHTER, they have recently re-pressed their debut seven inch with a different cover. It's available for $2.50 ppd from 4528 N. Lawndale/ Chicago, IL 60625. LIFE SENTENCE are back from touring this summer and promoting their album which is selling unbelievably well. They should have a track coming out on a Death Records comp and possibly new vinyl coming out after the first of the year. VICTIMS OF SOCIETY just released an album which is blazing thrash with angry lyrics. For more info, contact them at 2109 N. narragansett Ave./ Chicago, IL 60631. GENERATION WASTE and NATAS are going to be releasing a split LP in the Fall on Road to Ruin Records in Wisconsin. The title is going to be "Joint Effort," and it is being finished right now. It'll be $6.00 ppd. and come with tons of things like stickers, posters, lyrics, etc. . .

BHOPAL STIFFS

Well, I guess that that's about it. So much for another repot. Man, are my fingers ever tired from all of this typing. Oh yeah, anyone who wrote to me (Ted) about GENERATION WASTE and are still waiting for a reply, pleae write back because my house flooded and with the damage went ALL of my paper work for the band, including the mailing list. Drop me a line and you'll get an immediate response. I promise, really I do.

Ted Domurat/ 3927 N. Ottawa/ Chicago, IL 60634 & Glen Herman/ 4528 N. Lawndale/ Chicago, IL 60625.

WISCONSIN
J.T.

The birth of a new scene took place in a pipe-filled basement we lovingly call "The Underground", way back on Aug. 13th. 4 bands rocked our town of 5000 for our first (and probably last) punk show. Such distractions as INFANTILE JUSTICE and CRUEL SOCIETY from Madison Wisconsin started out the show and warmed the crowd to a perfect frenzy of slam mayhem. Next TED from Stevens Point Wisconsin and the touring FURTHER THOUGHTS from West Virginia topped off the four and a half our

INFANTILE JUSTICE

show with only two visitations from our Richland Center Police Department.

Rumor has it that FURTHER THOUGHTS broke up, but we'll probably never be able to book them again anyway, but it's sad to see good bands break. The police, because of the problem of "too much curfew violation" and the recent break in, have been skeptical of letting us do another show, but we'll fight the system and it was GREAT while it lasted. Besides it gave all the old farts here something to talk about in our local coffee shop.

CRUEL SOCIETY

We're thinking of moving the shows to our local community hall, but no one here really wants anything different to happen here, so punks, be careful. The scene is shrinking so do what you can to preserve it... DON'T FUCK IT UP, AND DON'T LET ANYONE FUCK IT UP FOR YOU. Until next time?

Jeff Leyda/ Artsifucker Productions Ltd/
Box 653/ Richland Center, WI 53581

Hello again from Cincinnati. It's been about a year since I submitted a scene report so here's another one to keep you informed on the several different types of alternative bands & music styles of this ultra/ con- servative area.

Hardcore is alive and well with the likes of SS-20 and BAD DREAM. SS-20 has just released another record and also has a side band called JUGHEAD APACHES, who do Elvis & country tunes. BAD DREAM borders on hardcore, speed metal and just plain good rock. They have a great demo and are well worth your while. THE EDGE, now regrouped, has just finished a one month U.S. Tour. There are lots of new bands as well as several older ones still in existence. The newer bands are MELBA TOAST and BUCKING STRAP, both formed by ex-POTATO TRAIN members, they are psych-punkish. ASHES OF THE MUSE are a death art rock sort of Bauhaus meets Sabbath group, and THE UNINVITED GUESTS are dance music. The others I will soon discuss.

There are several psychedelic neo-folk rock type bands from the area. Some are more organized than others, yet they do play out. THE LIQUID HIPPOS, DOC & THE PODS (who have their own comics and flexis), THE AFGAN WHIGS (whom I know for a fact are schooled in the fine art of true psychedelia and are always a treat to see). THE LIBERTINES have reformed and have a $5-ish cassette available. EL-KABORG broke up until further notice. THE REDUCED are on extended vacation, yet do have a demo somewhere in the attic. HUMAN ZOO (12" out) is also undergoing some personnel changes and lead gender bender Bevo is reforming an older band called THE FASTBLATS with those acid jazz dudes THE PARASITES. PEPPERMINT SUBWAY is reforming after several members left to form THE SPLAT with ex-SNARE & THE IDIOTS members. P.S. had recorded a 40 minute demo, but it will be re-arranged and re-done due to the line up change.

THE EDGE

P: Murray

Other "older" local bands on the scene are: B.P.A. (Avant garde), WOLVERTON BROS (avant psych), BLANCO HOMBRE (twisted surf), WARSAW FALCONS (blues & rock), THE AUBURNAIRES (rock). Rock relic H-BOMB FERGUSON is still out there with his own style of original roots rock & roll, playing out at least 3 times a week. THE HOLLOW is a relatively new band with a progressive rock sound. JOHNNY J. & THE HITMEN are another relatively new rock type band. CARLOAD OF SHEEP plays original & cover tunes and can be seen at the Clifton laundromat on a regular basis. THE THANGS, another older band, have a single out and are still playing their own style of roots-based crowd-pleasing rock & roll. DEMENTIA PRECOX (avant dance rock) and M.O.M. (2 piece punk) come down from Dayton to play a lot here as well. DANCE POSITIVE (dance psych-ish) used to play out a lot as well, but have disappeared from the area for reasons unknown to myself. RED MATH (dance-ish) plays only at the poshest new dance club in town; they do have another album for soon release. MAJOR MORGAN AND THE WASTEBASKETS (avant) played out about 6 months ago and their future is questionable. MANWITCH (avant garde rock) is still around with an occasional merging show with the infamous 11,000 SWITCHES (late 70's veterans). LA FAMILLE (psych) plans to regroup (1984 split) and at least put out a good quality cassette/demo and shoot a couple of home type videos. Other rock, pop, new wave alternative bands in the area whom I am aware of and who deserve good mention are RESPONSE ABILITIES (rock), WRETCHED ARE THE CHOSEN FEW (folk punk), HIGHWAYMEN, BOVINE MILITIA, PLEASURES PALE, HOLY GHOSTLY, THE ZERO, and lastly THE LAZARUS EFFECT as well as that rock cover band (not from England) THE MEMBERS. There are numerous bands of which a lot are hard to describe.

There have been many good shows such as Big Black, 7 Seconds, Toxics, Stranglers, Screaming Trees, The Lords, and many other larger more commercial type bands such as Los Lobos & T.S.O.L tried to play but kept being interrupted by some younger violent skins for some unforseen and not understandable reason. There has been some scene violence from the younger kids as well as people from out of town and even some small racial clashes. I hope that these people re-evaluate and realize that they are just making it harder on themselves as well as everyone else and are only re-enforcing the negative attitudes held by bar owners and police toward alternative and hardcore music. All in all, the scene here is not as organized and supportive as the MUSICAL SUICIDE days, but it does exist and is slow but sure. A lot of good talent can be found here but for the most part it is nationally and sometimes locally ignored, especially by local commercial rock stations.

In February, a fire wiped out the Big Four Railroad Building putting many artists and at least seven bands out on the street. This had a major effect on our area and is still the main cause of a lot of dis- organization. Several Big Four bands, PEPPERMINT SUBWAY, HUMAN ZOO and BLANCO HOMBRE did play a benefit for other fellow fire victim artists. A possible anti-censorship benefit for Biafra is being considered.

Radio here is contained to several shows on WAIF (2525 Victory Pky/ Cinti, OH 45206) and WOXY, Oxford, Ohio - as far as alternative music goes.

The 4 main venues here are The Jockey Club/ 633 York St/ Newport, KY 41071 c/o Billy Blank at (606) 781-3832 4pm to 6pm. the Plaza and Sudsy Malones c/o Jam @ (513) 241-8196. And lastly Bogarts which is in the book.

Hopefully a post mortem issue of (that 11 pages crammed into 1) Altered Statements will come out within the next four months and give local band addresses and a llist of music available. Well this finally is about it. I hope I didn't miss anyone. If anyone out there is interested, I like to trade rare/live type tapes and would like to hear from the USA, France, Japan, Czechoslovakia, England, Poland, etc. Please send me a few...

Ashley Allen/ P.O. 3529/ Cinti, OH 45201

BOSTON
ACSDC
BEANS

Greetings from Boston, the place with the worst drivers in the country (including you, New York). After a summer with an abundance of gigs, things have slowed to a slightly less manic pace. First off, there have been rumors about the FREEZE breaking up. All untrue, according to vocalist Clif Hanger. In fact, they're looking for a label to release their third album. JERRY'S KIDS found a new drummer, so did STRAW DOGS, in EK (ex-Wrecking Crew). WRECKING CREW, meantime, replace EK with Taras (ex-Vacant Authority) on drums. PTL KLUB finally have not one, but 2 pieces of vinyl out, both 7" releases, Living Death, on Mystic, and Nobody Cares Anymore on the new Deathrasher label, from Connecticut. Meantime, Chris has left the band and they're looking for a new bass player. John and Chris have left SHATTERED SILENCE, leaving us looking for a bass player and drummer. Anyone interested in trying out?

THE FREEZE

P: Lesa Gallagher

SHATTERED SILENCE

P: Moses Botbul

Call me. Can't bands stay together anymore?

In other vinyl news, The CREEPS have a 7" coming out soon. SLAP SHOT, having recently recruited Hank on bass, are once again a functioning unit and will record the follow up to Back On The Map in the not too distant future. VOLCANO SUNS' third album has just been released, featuring the new lineup. GANG GREEN signed a deal with Roadracer and have an EP due out soon. Meantime, Curtis from Taang has issued colored vinyl pressings of their PMRC 12". Curtis should also have that unreleased MISSION OF BURMA LP out pretty soon. POST MORTEM's new 4 song EP is now out, as well.

STRAW DOGS

P: Moses Botbul

New bands: ANGRY KIDS, who alternate between aggressive thrash and more melodic, pop-influenced stuff, have started playing out. Springa (ex-SSD) is back in a punk rock tribute band, with Johnny Angel (Swinging Eruidites) called PUNK SALIVA.

Couldn't resist telling this story. Not long ago, KIL SLUG had an opening slot for Fang at TT's. Come set time, the only members of Kil Slug present were the drummer and one of the-guitarists. So, they recruited some kid to sing, Kenny from Moving Targets to play guitar and Sam (ex-Impact Unit, Feeding Frenzy) on bass. And guess what...it sounded more like Kil Slug than Kil Slug. Funniest of all, the 3 missing members showed up halfway through the last song, took the instruments out of their hands and no one missed a note. The whole spectacle almost caused the promoter to have a nervous breakdown, but it was definitely an unforgettable experience.

Fanzine news: Not much. Toxic 'zine have just published their second issue (PO Box 109 Post Office Square/ Boston,MA 02101). And, for only "25 fucking cents" (but include a stamp or two) is the first issue of Creepy Crawly. XXX will have a new issue out in October (11 Sheldon Rd/ Marblehead, MA 01945) and, finally, the new Suburban Voice (#23) is out at last, for $1.50 ppd from the address below. Keep smiling!

Al Quint/ PO Box 1605/ Lynn, MA 01903/
(617)596-1570

Greetings from New York! I'm Chicken John from LETCH PATROL doin' the scene report 'cause George was drunk. Punk rock. The first thing I'd like to say is I'm not well liked and people don't like to talk to me, so if I left anything out out not 'cause I'm lazy, it's because I'm in Letch Patrol. Yea. DISRUPTORS, TRAUMA, DA WILLIES, HAMMER BRAIN, LETCH PATROL, FALSE PROPHETS, and the rock 'n' roll heros of 1987, PORNO DRACULA, played at The Loft on 3rd St. btwn Ave. B and C. Really cool place and nice people, happy b'day Johnny. The UNDEAD have a new line up: C-5 on drums and Pete from Spit and Farenheight 451 on bass. This guy remembers when Danzig used to be a three piece of bass, drums and Glenn on vox and keys. Old guy. They all rule, so catch them on tour and buy their record but don't smoke around Bobby, he bites. MISSING FOUNDATION performed, the burns on my arms and cuts on my hands remind me of what a great time I had. I still can't believe no one died. The band tried to light the audience on fire by torching the drums and then insisting on audience participation, i.e., "Hey Spike, catch!". When these guys take the stage, the party is over. HOPE hasn't played much, but I hang out outside their rehersal space and listen for material to steal. Sounds good. G.G. ALLIN was supposed to play the Lizmar Lounge but... Homestead is putting out his new record called Fuck I Don't Know. Also, look for him on tour in the midwest and a double album from Europe's New Rose records. Another fine band that has reared its head lately was the SICK FUCKS. They played C.B.G.B. to an incredible response.

TOKEN ENTRY

P: Bri Hurley

SIDE BY SIDE

P: Bri Hurley

Here's all the stuff that went down at C.G.'s: TOKEN ENTRY and SICK OF IT ALL at C.B.'s, BLACKSNAKES were awful, couldn't even stay in the club and play pool, PRONG is taking a leave of absence for 2 months, we miss them, rising from the death of Scum Goddess comes ROADKILL, powerful rock 'n' with good songs, and a lot of balls. LETCH PATROL played graveyard slot on a Tuesday and everyone stuck around to pelt us with ashtrays and garbage. We only wanted to be loved. Look for us in Rockstar Scrapbook magazine, 800 thousand copies printed full page, still can't believe it. Electric Shaman records is a new label. They are going to be very diverse. I like it when the sound person turns off the P.A. halfway through your set and that's just one of the reasons that PORNO DRACULA was so good. The other reasons are: the stripper, Leon, the music, the stripper molesting the singer, I was drunk, and, again, the stripper. I like strippers. A lot. Mykel Board's label has put out a South African surf band's single. The band is Kruger, Randy and the Bleached Boys, it's very good, very wood, Friar Tuck, and Robin Hood. Alternative Tentacles might pick up ARTLESS's new record. I don't know why but that's funny to me. Another band that A.T. is interested in (Like that makes them important now) is ALICE DONUT. They sound like The Dickies me the Buzzcocks. White Flag was supposed to be in town this month but their tour fucked up, thank god. They are such losers, but they're so good. A three piece from L.E.S. called HAMMER BRAIN have an11 song demo out and it's good. I bought one and if you don't, you're a ninny. PSYCHO SIN, an ultra noise band, will have a 35 song album out in December, their E.P. is selling well and they wanna put some stuff out on C.D. Jesus! In the studio for Buy Our Records we have P.M.S., A.O.D., Skulls, X-Men, and already out we have Big Stick and Electric Love Muffin.

There's a new club in town called Fallout on B'way btwn White and Franklin. Haven't been there yet. The FALSE PROPHETS held their good-bye show at the Liz with SEA MONSTER, both were great. Good luck on tour F.P.'s. (Ooops, a car wreck broke their drummer's foot, so the tour is being revised to a late month West Coast jaunt!). For touring bands locals there is a place in New Brunswick N.J. called the Court Tavern. Call Brian Brudan at (201)251-4773. Two bands from Joisey I'd like to mention are HATRED and CRONIC FEAR. I don't know too much about them, but a mention here...

Here are some radio stations if you didn't already know: WNYU's "Crucial Chaos", Thursday nite 9:30 to 10:30 on 89.1; WBAI 99.5 Wed. morning 3:30 to 6:00; WFMU at 91.1 Thursday 6:30 to 9:00 and sometimes I can get WKNJ 90.3 from Union N.J. Now that I've given you a report of all the current happenings, let me give you the adventure of the month: A carload full of Letches in my huge station wagon with Letch-Mobile spray painted all over it go to see the Ramones and the False Proffits in Long Island. I was driving and wearing a pair of goggles.and we were lost. A cop pulls next to us on the expressway and pulls us over. In the car we have open beer, illegal drugs, I'm wearing pilot's goggles, the car is full of violations, were from outta town and I don't have a valid licence. We are obviously a threat to the community. We were let go with a warning. We arrive at the show only to be harrassed by Monte, the Ramone manager and when we sneak backstage and are hangin' out, Dee Dee yells "Monte, George is eating my string beans!" What a bunch of loonies. I arrive home the next day to discover that reverse doesn't work in my car and I owe $47.00 to phone sex. Till next month, same Chicken time, Same Chicken channel...

Communicate: Chicken John/ 1531 Stuyvesant Ave/ Union N.J. 07083... HammerBrain/ 242 E 3rd St. apt 16/ NY, NY 10009... The Undead/ P.O. Box 358/ New Milford, N.J. 07646... Cronic Fear c/o Tom Skorupsi/ 3 Welsh Dr/ Florham Pk, N.J. 07932... Buy Our Records/ P.O. Box 363/ Vauxhall N.J. 07088.

Vanvouver-Hey, we're back to give you the scoop on what's happening in our little section of Cananduh. We've had some decent bands from out of town lately, I just witnessed a crunching display by C.O.C. tonight and a few weeks back we had Hype (great!) and Suicidals with Beyond Possession (who completely stole the show). Now I hate to give exposure to such people, but these shows have all been somewhat marred by the actions of some, uh....stupid fucks whose I.Q.s drop significantly with each bowel movement. Stay home and watch Glorious Ladies of Wresting to pop your bone next time guys. And all of you people who are sick of your fun being wrecked by these geeks, stand up to them, there's far more of us, and remember, I'm a wimp too. Anyways, on to local band news.

First off are two recent splits. UNNATURAL SILENCE are going to be greatly missed as they were quite well-liked by many, including myself. Too bad their latest demo was never released, it's damn powerful. I have no idea as to what will become of the band members, but hopefully they'll find new involvements quickly. Also splattered on the dead bands floor is the one I sang for, DIOXIN. However, me and Glenn, drums, are starting a new musical group with our fellow ex-Dioxinite Mike on bass, and a guitarist TBA. We should be happening, as well as have a name, by the time you read this, so write me, Sean, at 416 Cardiff Way/ Port Moody, B.C., V3H 3T1. If you want one of the few remaining copies of the Dioxin demo, then send $2, or more if you so desire, to that address. By the way, word is that I offended some people at one of last shows with the mockery of a certain fella with the address 666 and bands that always sing about him. Well, if that's the way you took it, then offense intended.

ACTIVE GIANTS played one of their first all-ages shows in a while with Hype and ripped it up. Ron, you're one suave fuck of a singer. Great, fast punk with interesting and catchy twists. A definite favorite.

On to what I think is the best "metal" band ever, MISSION OF CHRIST. So what if they'e from Victoria, they're completely incredible. My attempt at describing their sound is "Martha"-era meets Metallica, total intensity and power, unlike all that slick unemotional speed-metal. Write for their 7-song demo to Steve/ 2615 Prior Street/ Victoria, B.C., V8T 3X7, and make sure to include your $4. Also, they have one new guitarist since Kev (ex-Neos) left and they may be recording again soon. I'm sure Cory will want to tell you about the split 7" with MOC and FRATRICIDE later too. How's your head Mike?

Yay! Our buds ADVERSITY got a deal from those fabulous talent hounds at Manic Ears for an LP. Ya know what that means? Yup, order their demo quick, cuz it'll be a rare collector's item and besides that, it's hot shit. The price is $3.50 from Rob/ 9237 117th St/ Delta, B.C., V4C 6B6. Ya won't regret it.

Speaking of Manic Ears, SUBVERSE's split LP with AZ's DESECRATION should be out now or soon. I hear they're heading to England for some shows. All I can say is that Kermit the Frog was right, "it's not easy being green." (As in envy, for those of you who don't get what I'm on about, and believe me, I know better than anyone that no one knows what the fuck I'm talking about half the time).

Now just who the hell else is in this town? DEATH SENTENCE should have their LP out on Fringe soon. The title now is supposed to be Stop Killing Me. They're constantly impressing people and have a very wide appeal. Buy the record when it comes out and you'll see. Various rumors about this band have flown past my ears recently, but I hear they make up their own to keep people talking.

Oh yeah, we got to play a show with NEOMORTE and they're fun cats. Straight punk, funny and serious lyrics, and something about Molly Ringwald's privates was mentioned as well. Golly, and I saw "Pretty in Pink" three times too.

KARRION play death/thrash metal and are damn nice guys from my encounters with them and what I've heard. They've recorded a 2nd demo which I've yet to hear but word is it's killer. Rumors also of a possible appearance on an upcoming Metal Blade comp. I hope their adress is still: P.O. Box 187, Station A/ Vancouver, B.C., V6C ZM3.

DIOXIN

MISSION OF CHRIST

Oh well, I told Cory I'd let him have more to write in this report than the last one, so that's all from me. Any incongruencies in time throughout my section can be attributed to the fact that I wrote and updated this over a period of time. Anyways, howdy to all my writing buds and bye to everyone else. Oh yeah, my thumb hurts like hell so send my sympathy cards and chocolates and stuff. I'm history.

Oh, don't I feel privileged that I've been given more to write about. Well, I guess I won't have time to do my homework now. Well, FRATRICIDE have played two big shows recently, opening for Suicidals and C.O.C. They have one track on the Pusmort sampler, are featured on a split 7" with M.O.C., should have their split album with Neuroot on Pusmort out soon, and should have a few tracks on a Japanese comp. They deserve a whole album. The split EP is $3.50 Can/ $3.00 U.S., a bit more overseas, from: Final Notice/ P.O. Box 2633/ New Westminster, B.C., V3L 5LZ. Get them before they'e gone.

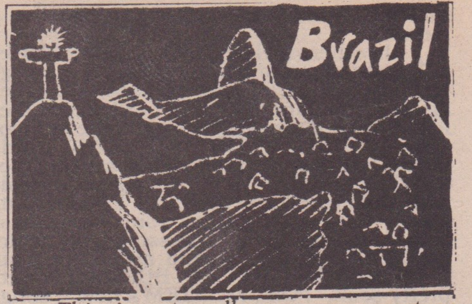
M.O.C. seem to have fallen on hard times. I hear they're equipment got repossessed and the police were looking for them. LETHAL VIRUS have a new bass player and guitarist and have dropped their singer; their drummer is now singing and it's all in Polish. They now have a more metallic approach. WITCHES HAMMER released their DamnFuckin'Rights demo.

DOA are still as great as ever and have played a couple of no-minor's shows lately, including a benefit for the No More Censorship Defense Fund a day before Jello was acquitted. THE SPORES are a great punk band and should play more all-ages shows. NG3 are back together but I haven't heard them yet.

ORGANIZED KAOS are a talented metal band with some hc influences and have a demo that is available for $3 from Tom Zarzecki/ 14 Benson Dr/ Port Moody, B.C., V3H 3P7. Tom also puts out a great mag called SpeedCorps that deals with the crossover/metal/hc scene. #4 is out now, over 100 pages with a glossy pull-out and tons of interviews for $3.50 from the address above.

Alternative Evangelist has #3 out now and it is mainly music-oriented for $1 from 3850 W. 12th Ave/ Vancouver, B.C., V6R 2N8. Urinal Slime #3 is now out for $1 from P.O. Box 997/ Sumas, WA, 98295. C.O.H. #2 is out for $1.25 from the Final Notice address—it features tons of interviews. Dick For Brains #2 "The Stupidity Continues" is now out for $1.25 with our own personal brand of stupidity and wit with such usual zine aspects as reviews and interviews combined to give you 40 big fuckin pages of fun. Secret Burial is coming out by the bucketfulls and has good, intelligent articles that have a lot of thought behind them—$1 from #1-1145 Lily St/ Vancouver, B.C. V5L 4H5.

Oh yeah, me and Kim from C.O.H. run Final Notice records and are willing to trade our product for yours. Write me, Cory, at Suite 405, 2909 Hope St/ Port Moody, B.C., V3H 2J3 for Dick For Brains zine or just to shoot the breeze. For shows, contact Norman Utas at 75 W. 44th Ave/ Vancouver, B.C., V5Y 2V2, or phone (604) 987-0103. He also manages Death Sentence. Contact Fratricide at 11067 146 A St./ Surrey, B.C., V3R 3V3. Also, get in contact with Speedcorps for shows. Write The Spores at 2820 E. 6th Ave./ Vancouver, B.C., V5M 1R8.



This is not really a scene report on Brazil, but a recap on Brazil's COLERA, who recently toured Europe.

Powerful from the beginning until the end, they didn't give up from the first of march until the 23rd of July, a total of 57 gigs. Lots of people mentioned during the last months :"You are really strong, as great as the first gigs in March." The first gig was in Antwerpen, Belgium (1000 Appeltjes), which was one of the best gigs; people would pogo, stagedive and jump off the P.A. box. There was really good energy from the audience and the band. Best gigs were: Antwerpen, Aalst (Belgium), Berlin, Hamburg, Bremen, Lubeck, Hanau, Ravensburg, Rosenheim, Gottingen, Duisburg, Bielefeld, Wolfsburg, Ulm, Einhoven (the best show on the tour), Winterswyk, Groningen, Den Haag, Alkmaar, Arnheim, Sittard and Venlo, Oslo (they did a gig for TV), Trondheim, Odense, Zurich, Montélimar, Wien, Mondragom, Andoaim, Elgoibar, Madrid, Zaragoza. 10 countries, lots of beer, friends, driving through all these countries (25,000 kms.) with the old van from the guy who helped to organize the tour. There was one Belgian guy who speaks French, Dutch, German, English and now, a little bit of Portuguese. Hey "GARD", greetings from Cólera guys!!! They played beside good bands: Negazione (4 times), Inferno (twice), Neuroot (twice), Disorder (twice), Capital Scum (3 times), Afflict (twice), UBCF, Jetset, Guerrilla Urbana, Dunkle Tage, Artless, Odora Suvaco, Tarzan e su Puta Madre, Andanada 7, and many others...

They recorded a split album with 8 numbers, and two more numbers for comp LP. The split album was recorded in Antwerpen, 16 channel studio, for Hageland Records, along side the Repulsives (Belgian band). It's out in late '87.

The number "Pela Paz" was the fuckin' greatest moment of the tour. The audience sang-a-long all the time. When they played for the second time in some city, the audience sang before the gig begins: "PELA PAZ, PELA PAZ, PELA PAZ EM TODO MUNDO!!!" (For Peace, For Peace, For Peace, In All The World"). Hey friends of Europe, we really loved those moments! Somedays, Cólera came back for an encore 3 times 'cause the audience didn't let the guys go away.

They did tapes from the concerts and many recordings they'll use for the next Cólera LP - Live In Europe - out in Brasil at the end of '87. The label Ataque Frontal will put out this album and the Christmas single with the number: "Is it Christmas?!" from Cólera. It will be a benefit single.

Now back in Brazil, Cólera is talking to everybody about the squats, demonstrations, European lifestyle, about the other bands, the people, etc... But the Brazilian situation is really bad, most of the bands

COLERA

don't have gigs and it's hard now to get a job. There are some good bands appearing: INDECISUS, NAO RELIGIAO, REPUBLICA, PUPILAS DELATADAS, INDIGENTES, SKARNIO, FILHOS DE MENGELE, OS CONTRAS and many others...

I'm sending some pictures, but it's not black & white all of them. I hope that you can use or, at least, imagine how great was the Cólera European Tour. Thanx and all the best:

Antonio Carlos/ Cx. Postal 8517/ 01051 S. Paulo/ SP / Brazil

Finally again news from Hoorn. As I wrote the last time about a double LP by the VERNON WALTERS & INDIREKT, which would come out in August/ September, I think the moment you'll read this it's already out on "Let's Make Our Own Records - LMOOR 001." On the 20th of September we'll have the presentation of it at the Milky-Way in Amsterdam (quite big-eh?!). The record will cost $10 and $13 overseas. We worked on it during last summer and to be honest, it all worked out very nice. Personally, I find the VERNON WALTERS 10 times better as they were on their first EP and this also fits INDIREKT, which made real heavy/ dark recordings and I think the vocals (by Anneke) are the best ever made of their productions. The album's packed in a 92 x 64 cm poster sleeve with lots of information; on the other side the poster which contains 40 years of military incidents: "Peace is more than the absence of war."

But there's coming out much more here in our little town in September & October: THE GRABBITS are gonna release their first EP single called Aliens on (as well) Let's Make Our Own Records. It's recorded in Oktopus/Amsterdam by Patrick Richter and produced by Nielz, former guitar/vocals of GEPØPEL and now playing the guitar in the VERNON WALTERS. Four, honest played, melodic punk-songs. $4... YAHOO will release their first single in October, they recorded it also in Oktopus/Amsterdam and it'll be probably the last band which is recorded at Oktopus, because the rumous say it'll close in September. A pity, shameful, 'cause Oktopus was a very good studio for not too much money, but what can you do with the Dutch policy towards places like Oktopus. But the Yahoo single is $4, as well.

I think that's all for this moment. Thanx to all people who wrote us during the last months. 'Till next time & keep exchange ideas & suggestions. Greetings, Hans Engel/ Uenenlaan 47/ 1623 RA Hoorn/ Holland

VERNON WALTERS

P: Will

JAPAN

A couple of weeks ago I ran into a drunk looking for a fight. I was smart and didn't give it to him, but it was a bit curious to hear him use arguments of a "pure" Japanese race in his attempt to support the meaning of Japan's huge economic success. Echoes of a Nakasone blunder race through my laughing mind as I think of other, less fortunate "pure" races, Pygmies, Aborigonies and the extinct Tasmanians to name a few. Let's face it, there are no pure races except the human race and until we all realize and accept that, racism will still run rampant on earth. I know it is an oversimplified blanket statment to make, but I do happen to believe it to be true.

On to the weather. Japan's rainy season of summer '87 ended with barely a drop of rain. The major water supplying rivers in the Tokyo area dried up to the point that all local governments asked schools and public facilities to drain swimming pools for the duration. Instant skaters heaven with all the instantly dried up pools and fountains. The river beds then dried up to the point that a submerged truck was found lodged in one riverbed. Police don't have a record of the truck being reported missing and no explanation is available as to why the truck got there and is there.

Meanwhile, just around the corner from my house, an old woman was killed in a hit and run. The police went door to door to see wheather anyone saw or heard anything. No one did, but when they start questioning me and family and the questions turn from "did you see or hear..." to "when did you come to Japan... what's your occupation... how long do you plan to stay... etc." I seriously wonder what the purpose really is in going door to door.

Band wise, I've been able to get out to many shows this summer, and I'm happy to report that the activity is busting at the seams! Many, many new bands with tons of energy and enthusiasm I've found! So many I can't keep up with them all, but I'll try.

RAISE CAIN play energetic thrash in the style of early 80's American hard core bands. Pretty wild!

THE FUCKERS play early hard core and '77 style punk with a drummer that keeps them at breakneck speed. Whoah, gotta catch my breath!

"Skate punk" is the way JELLY BEANS describe their fast thrash noise. One of the band member's girlfriend speaks English quite well, but I don't have an address to give you if you wish to contact them.

L.C. PIRATES play more "skate" stuff (as if a sport and brand of music have anything in common) as do TANK G.T. although the latter lean more on UK bands for inspiration.

Two guys and two gals with an average age of 17 make up CDD, and they play rough hard core, a bit of thrash and good ol' punk rock. Given time, they'll be quite good I think.

DEA have been about for a while, but improved lots since when I last saw them. The play rock'n'roll punk, nothing too fast, but it really rocks out.

A couple of times now on the train I ran into a big guy who calls himself "Big John". It turns out he sings in a band called DISCONTENT, they do a few orlginals, but mostly covers. (oh no! THE DICKIES!) Mostly it's Big John with his huge booming voice that makes the band work though. Funnily enough, for having such a ferocious voice behind the mike, he really talks in a sweet mild voice, just like the singer of THE DICKS. Hell, with all these similarities in such a fashion maybe they should be called CHIMBO (Japanese for cock, peter, dick, rod....) Jokes aside, musically DISCONTENT play blunt and to the point hard core thrash, although I'd rather hear more originals and less covers.

There's many more bands I'd like to tell you about, but I'll be damned if I can remember their names! Shit! But still from what I've seen so far, I'm convinced that a whole new scene is emerging here. After seeing the corporate takeover of all the big groups, it is truly a breath of fresh air to see and hear all these new groups crawl out of nowhere. Lots of activity, lots of enthusiasm, determination, energy and a return to the "do it yourself ethic that punk was founded upon. It feels good indeed.

More band news, DON DON are a rather aggressive hard core thrash threesome that have been gigging about lately. Oddly enough though, most of the Japanese kids don't get into them. In fact, the only persons I've heard really praise the band are other, like myself, foreigners residing in Japan. Aside from that, DON DON are quite serious in the lyrics area and have a demo tape out. Bassist Yoshikawa runs Nozui records and has asked me to pass along the info that he is wanting to do an international tape compilation of thrash and hard core bands, yes, he means your band too, so send in a tape, alright? Contact, Nozui Records c/o Yoshikawa/ Segawa-sou #5/ 3-46-18 Asagaya Minami/ Suginami-ku Tokyo/ 166 Japan

GIL

WAMPAKU JUNKIES are still alive and kicking, oh are they ever! They describe their music as "pop" and while sometimes it is, I've noticed that they're playing faster and harder lately. Bassist/ vocalist Ochiai can really rock out the rhythms and sings with a conviction that almost brings tears to his eyes. Yes, the lyrics are of a serious nature, and they are always playing at various protest type gigs. At one recent gig of theirs (with DON DON and others) I was introduced to the Japan Green Federation, with info in English. So for all you activist type people out there, here is the address: Japan Green Federation/ 1-20-7 Honkomagome / Bunky-ku Tokyo / 113 Japan

DEADLESS MUSS cruised up to Tokyo for a gig and I did not even recognize them as they came on stage. Gone gone are the boots and 'hawks, now it's Vans and devil locks. Gone also are all their old music, not one of the old faves were played at all! Still, they really rock it out and thrash the house down, probably even more so now than before. Still, when the next musical bandwagon comes along, I'll bet they'll jump on that too.

ROSE ROSE jokingly became POSE POSE to me and some of my cronies. For a while they played metal, but now seem to be getting back to hard core and thrash with a new LP in the works, probably out by now as you read this. Artwork by none other than SiC bassist Sugichan whom we jokingly refer to as the Pushead of Japan... Really, he's a damn good bassist and an even better artist. Good to the point that he's been commissioned to do art work for some major music 'zines.

Well, I said in an earlier report that C.O.P. were getting back together. At the time, that news was true, but somewhere along the line, the reuniting never took place. Instead, to while away the time before his departure for college, Kevin Crow formed THE PUKE. The one and only time I saw this band was at their last and final gig. It was also at that gig that, freak of all freaks, Max of GHOUL and Yamagami of C.O.P. showed up to help out with a couple of C.O.P. tunes as Kevin reverted back to his singing role (he did guitar and vocals with THE PUKE as well as guitar with SiC before quitting) Now it's all over as Kevin is in Hawaii pursuing education, surfing and beer. Good luck Kevin! Start a new band and thrash those islands dry!

LAST BOMB have always been, well, just LAST BOMB. To be honest, I never thought too much of their music. It's alright, but not too exciting is what I have thought up 'till now. At a recent gig, they really rocked and I really blew my mind out of my head trying to figure out why they sounded so damn good! They played faster and tighter than I thought was possible! Whoah! More power to them, great people, great band!

S.O.B. got their butts up from Osaka for a gig in Tokyo, what a ripping band! Funniest (and to some extent, the saddest) part of the gig was when the singer announced that they had S.O.B. caps for sale at ¥2500 each. A few of the audience started screaming about the high cost of such nonsense to which the singer looked simply dumbfounded at such heckling. That facial expression is what was so funny, and the "What? We're rock stars and deserve to charge high prices for our goods" message that I read into that expression is what is so sad. Let's face it though, ¥2500 for a cap? That's $13.50 in US bucks. Unfortunately, that's also the average price of a Japanese LP.

Still on the subject of prices, the new SUICIDAL TENDENCIES LP is being imported at ¥1900, while the made in Japan on license version is selling at ¥2800. Guess which copy is outselling the other?

I've seen GIL play about five times now, and they keep getting better, faster and tighter. The crowd thinks so too, with harder slamming and more general noisy support. Their flexi is still available at ¥300 ($2.00 US) minus postage. Contact Takeyoshi / 2400 Takao-cho / Hachioji Tokyo / 193 Japan

I know they sent a flexi off to at least one person in San Diego and are still waiting a reply from Systematic, so that should show you that they're after an international market. The same goes for the band FUCK GEEZ from Kyoto, they are another band eager to get their music in your overseas ears. Speaking of FUCK GEEZ, they just got their butts onto an all Japan tour, and I even was able to help them set up a Tokyo area gig, so let me tell you about it.

Late May, I was on the phone trying to contact some record labels in an effort to get some kind of record deal for SiC, flexi or EP sort of thing. There are simply too many labels here we don't trust and won't work with. One label is called "Battlecore" which only turns out to be RCA Victor's so called "Indy" label cashing in on the skate boom. They made us an offer, we said we'd think about it and they never called back. Just as well. Anyway, I called up Kyoto, the offices of FUCK GEEZ label, MCR Company. Like all the other labels I called, they said that they just put out a record and are waiting for sales to pick up before they decide on any new projects. What they did offer to do was tour Japan, and asked if I could help them out in setting up a show in this neck of the woods.

"FUCK GEEZ?" I thought, "Fuck yes!" and so that's how the August 21st gig at Playhouse in Machida got started. Also on the bill were SWORD, DON DON, WAMPAKU JUNKIES and SiC, all bands that appear on the just released Consumer Blackmail 2 tape compilation that I put together.

Allow me to digress a moment. I am fully aware that I owe various people around the world money, and slowly but surely I will pay off all that I owe. If any of you would prefer any STP products (Straight Time Productions) in quantity for trade of the money I owe you, get in touch, please. A complete list at the end of this report will follow.

Now, back to the gig, well, it was pretty damn good, a very successful gig even though some of us lost money due to fact that only about sixty people showed up. 120 people would have put us in the clear, but for all those who could have come but didn't, well, you suck.

I was going to put FUCK GEEZ on stage last, but they said that SiC (the band I play in) should be last. Well, ok, we did go to the trouble of setting up the gig and all, so whatever is cool, we've all open minds. SWORD (from Yamanashi) attacked the stage first with full speedmetal thrash. I'm not too into the metal myself, but some of the audience were, so that's good. If you're into checking out what SWORD sound like yourself, contact the aforementioned Nozui records, there's a tape available from that source. Plus two cuts on the CB2 tape.

Next was DON DON and WAMPAKU JUNKIES in that order, since I described them already, I won't bother to again here. Fourth on the bill was FUCK GEEZ who really rocked the house down with just good ol' fashioned punk rock. On records they lack all the power they display on stage, one hell of a show. Vocalist Yumikes isn't lying when he has tattooed on his arm "Punk Is My Life" and this gig with all that energy proved it. Great show! Next night, on up to Sendai for a gig with the IDIOT IDOLATERS.

THE PUKE

As for SiC, well we had a good response, so far we've got thirteen original songs (even more unfinished) and one cover version of Nancy Sinatra's "These Boots Were Made For Walking" played 7 Seconds style. By the way, when trying to decifer the singing of Kevin Seconds on These Boots... we found it necessary to uncover the original Nancy Sinatra version. Looking around the liner notes to find out what year it was originally released, I find out that Nancy's record was produced by a Mr. Ed Thrasher. I shit you not.

Let's see, about those STP products I promised to tell you about. Well first there is the Consumer Blackmail comp tape that I'm fairly sure almost everyone has heard. I must have sold at least two hundred alone, and since each band on the tape received a master copy to dub and sell, the total number of sales has probably reached into the thousands. Better add a few hundred more to all the home copy market, and we're looking at a fairly successful tape.

Next one hasn't been so successful, the Ham Deal And The Dog Needles VP video. It's in VHS only, the NTCS system good in America and Japan and a few other countries as well. Retail at $20.00 ppd, and wholesales at $10.00 each ppd for orders of more than five at a time. Interested? I hope so, because I'm fairly proud of all the incoherent images I put into the vid. I really should thank my father for buying me all the video stuff as Birthday and Christmas presents. He gave us the camera a few weeks before our baby was born. By the way, Ham Deal has now moved back to Texas and I don't know his new address yet, or even if he is still jamming or even making any type of noise at all. Let's hope he is.

DON DON

After that is another video, called NIPPON RENTOGEN. It consists of eleven Japanese punk and hard core bands, recorded at various times in various venues. Stereo sound, and like the first one, NTCS VHS only (gee, sorry Beta owners, next one will be in Beta as well, I promise) Retail at $25.00 ppd and wholesale at $12.50 each ppd for orders of more than five. Both fairly famous bands (LIP CREAM, OUTO, SYSTEMATIC DEATH etc.) and not so famous bands (NEAT HEAD, GIL, DEATH SIDE etc.) are on this video, what need I say more?

The last STP product is the Consumer Blackmail 2 tape, like the first, ninety minutes long, varied musical styles etc. and also like the first, both are priced the same. Retail at $5.00 each ppd, or wholesale at $2.70 each for orders of more than five. I really should have taken out an ad, and hopefully Tim will let me get away with this listing, but I do owe money here and there, so.....

Anyway, if you're one of the people to whom I owe money to, and would rather have any of the above listed products, total up the amount of money I owe you, match it to whatever tapes (audio and/or video) you'd like, and send me a wants list. Regular retail orders also welcome! I think that's it, 'Till next time, bye! Roger Armstrong/ 1414 Midorigaoka/ Zama-shi/ Kanagawa-ken 228/ Japan

Turkish Leader Meets LaRouche By Mistake

United Press International

Ankara, Turkey

Turkish Prime Minister Turgut Ozal severely reprimanded aides yesterday for scheduling him to meet with U.S. politician Lyndon LaRouche, whom they apparently had been thought to be the Democratic candidate for president.

Turkish officials declined to give details but said it became clear soon after the meeting had begun yesterday that there had been some mistake.

LaRouche, a perennial fringe candidate who is seeking the Democratic nomination for president, bases his most recent platform on his theory of a Soviet conspiracy for world domination that involves Queen Elizabeth II of Great Britain, who he says is the head of an international drug syndicate. LaRouche also blames the International Monetary Fund for spreading AIDS.

He arrived unexpectedly this week in Ankara, where his aides have identified him for reporters as "Democratic nominee for the 1988 presidential elections."

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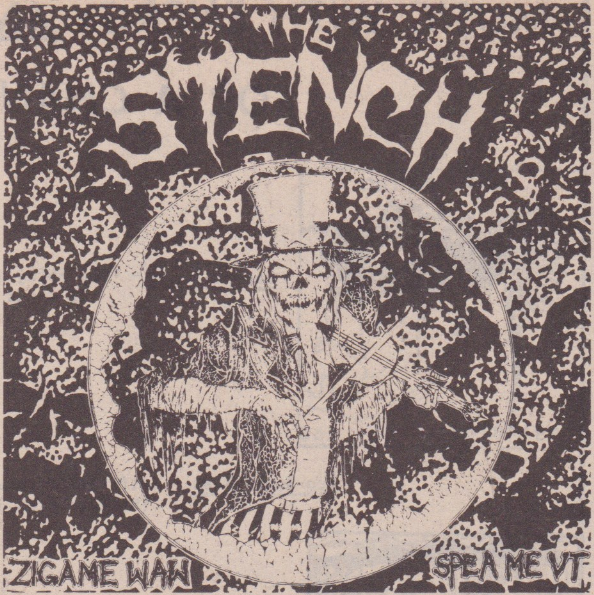

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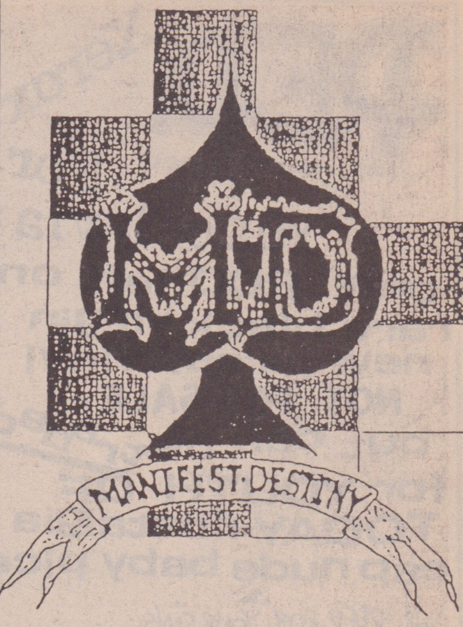

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WARNING: This zine contains no band interviews, no mosh fotos, no gnarly drawings of skulls and corpses, almost no record reviews, and *praktisch kein layout*. It has lots and lots of words and often you can read a whole page or two without hearing about punk rock even once.

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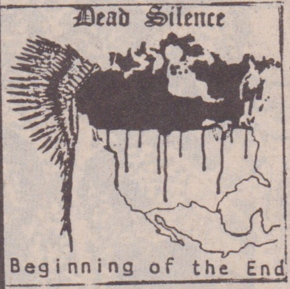
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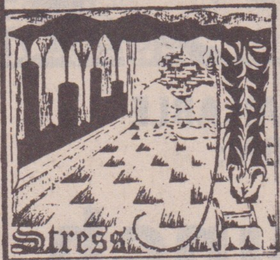

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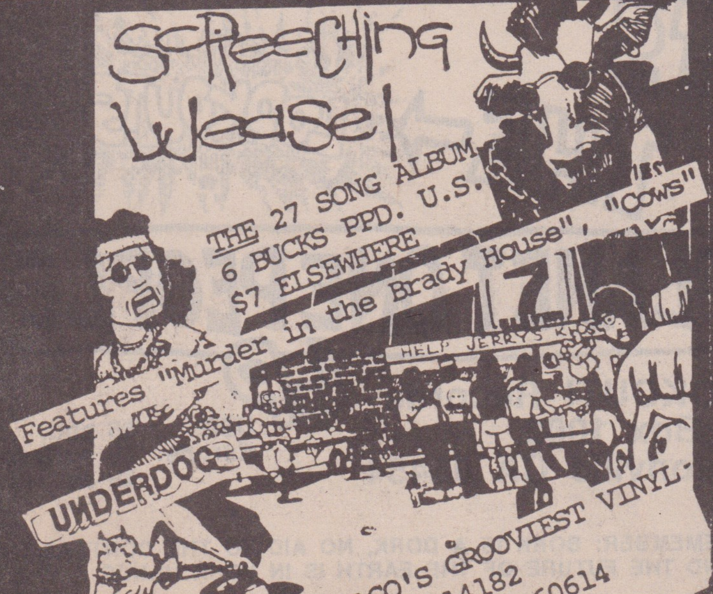
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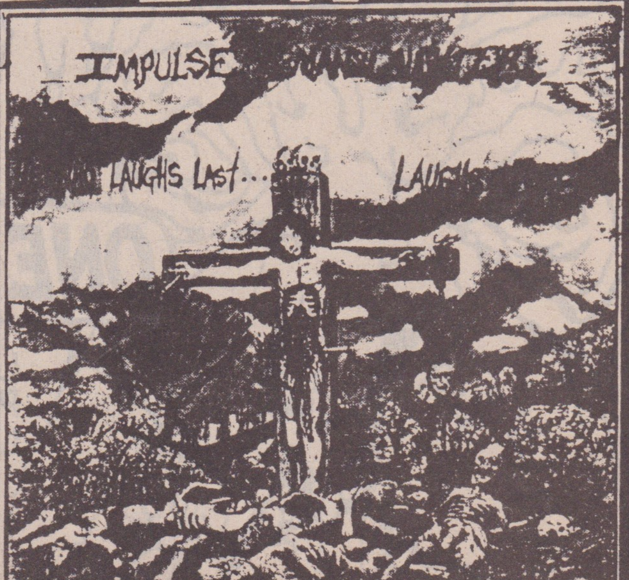
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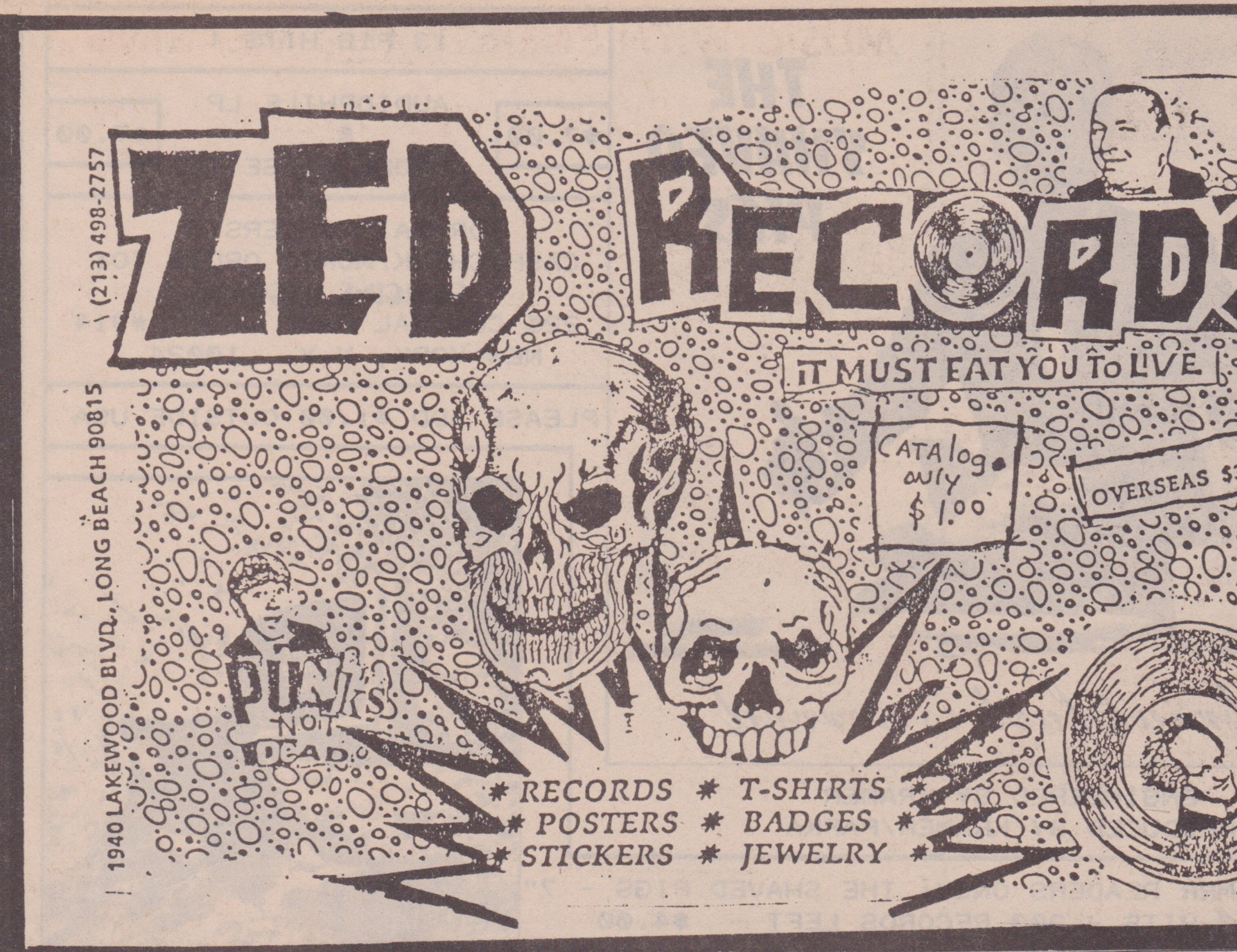

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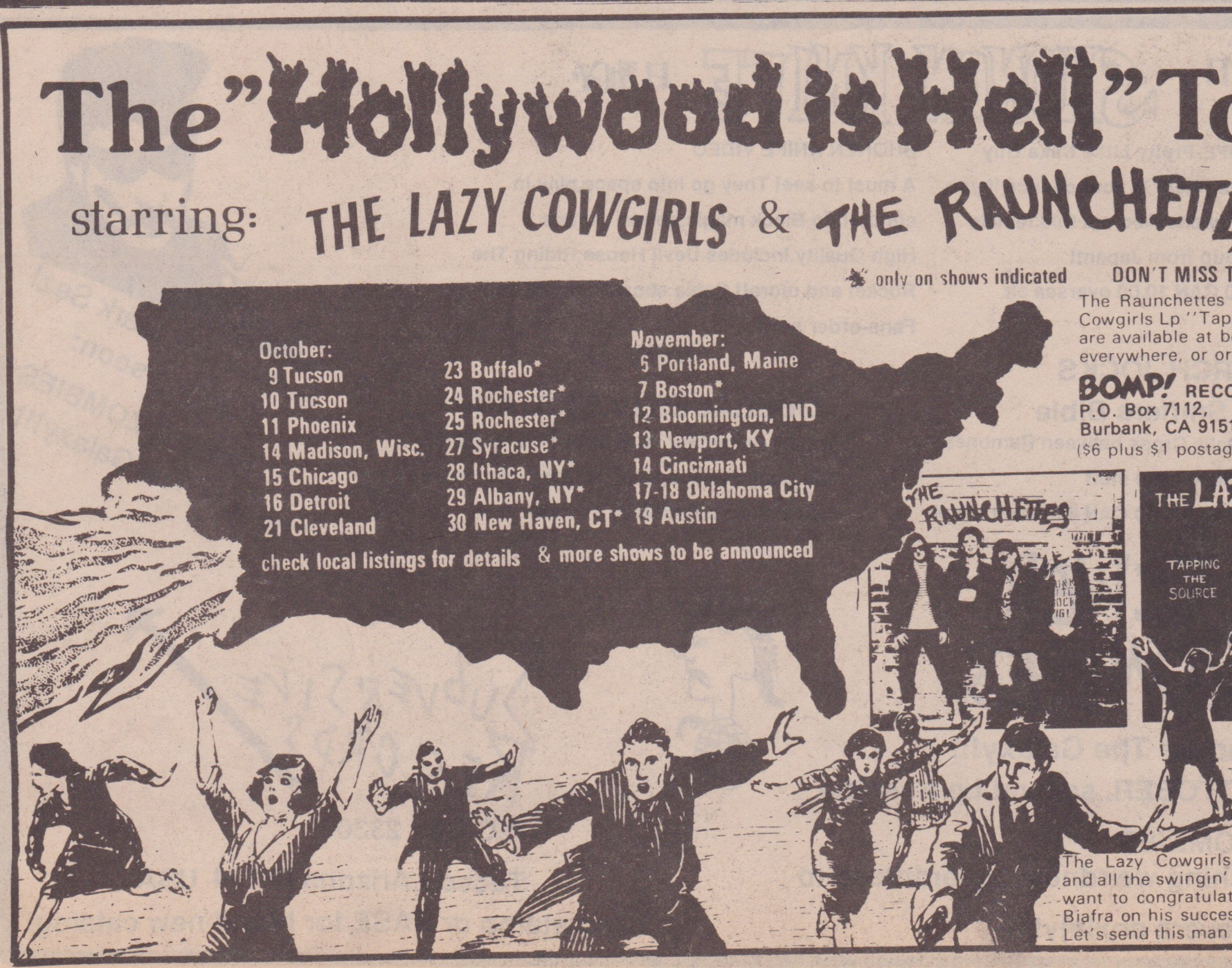

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The following interview was done by Billy Jam at KALX radio, Berkeley.

MRR: You played at Berkeley's Gilman Street Warehouse last night. How was that?

Rachel: It was great. The people were really brilliant. They wre all dancing and getting into it. The good thing was that up until now, in the U.S. we had just played Los Angeles and the audiences there just stood around, posing.

MRR: What did you think of Gilman Street as a venue?

Rachel: It's great cuz it's putting on bands that need a break. It's cheap to get in and there's no age limit like in the clubs in L.A. we played.

MRR: How does that compare with clubs in England?

Rachel: You're supposed to be eighteen to go into a club in England, but they never ask for I.D. We've been going to all the punk gigs. We've been punks for ten years now. We used to go see bands like the Lurkers and X-Ray Spex.

MRR: Have you seen Polystyrene lately?

Rachel: Well, last October she came out with a new E.P. with 4 tracks on it. She had session musicians playing a mix between Hare Krishna, heavy metal and X-Ray Spex. Anyway, recently, just after the record came out, which was about 4 years after she had done anything, me and Sid went to a club in London which is really posh—a place where Boy George hangs out.

MRR: What's it called?

Rachel: The Limelight. So we went there, but we had no money to get in and it was like $15 to get and as we got there we wondered "How are we going to get in?" and like all these bands were coming up to the front and then all these cameramen would take their photos. So then we got up towards the front; the crowd parted and the camermen started taking our pictures cuz they thought we looked brilliant, all dressed up, and then they let us in for free. When we got in there it was supposed to be a ten-year celebration of punk, but nobody was that punk. They were all just standing around saying "Oh, pass the champagne." And then we found out that Polystyrene was actually playing there that night and I was really excited cuz I hadn't seen her since Victoria Park, when she played with the Clash and that was absolutely brilliant. But at The Limelight, she had a couple of backup singers dressed like Hare Krishnas and a couple of bongas, and just as she started to perform, they turned on a record and she started to lip sync. And then, half-way through the record, they adjusted the volume. I was a bit disappointed.

MRR: How did you first get together?

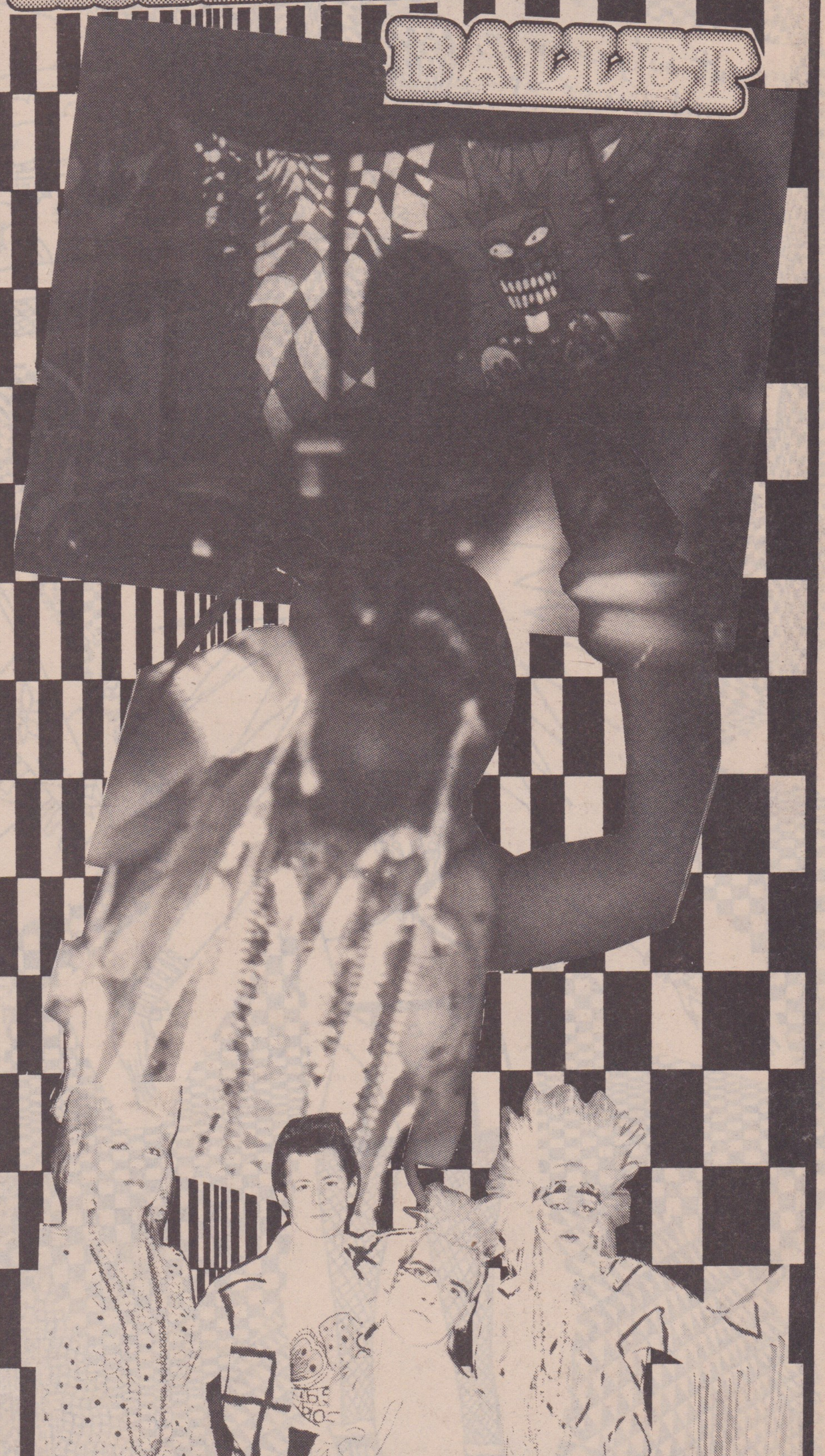
Rachel: Me and Sid and some other people first got together eight years ago. What happened was, we went to a club where people were doing their own thing, and so we just got up on stage and started playing and it was the first time I ever got up on stage and I didn't know what to sing, so I just made it up as I went along. The first time you hear yourself through a microphone, you sound better than you usually do. You think "Wow, this is great. I'm brilliant," everyone can be a Sex Pistol. And we still make it up as we go along. It's part of being a punk—where everything you do is great fun. We're just trying to carry on what the seventies was all about, really.

MRR: What's it like living in England now?

Rachel: It's really boring. Nobody's got any money to go out. By being in a band you get to go out. Like me and Sid, we're on the dole and if we wasn't in a band, we wouldn't be going anywhere or meeting people. It also gets you into clubs for free. We're always on the dole cuz we don't make any money in the band. In England, the only songs that are in the charts now are cover versions. So, if you do original stuff like we do, then record companies don't want to know you. You know the people that run the record companies most of the time don't even know what music is, and when something good comes along, they don't know how to react to it at all, so they won't sign it up.

MRR: Now, before you go, you wanted to hear "Big A Little A" by Crass, right?

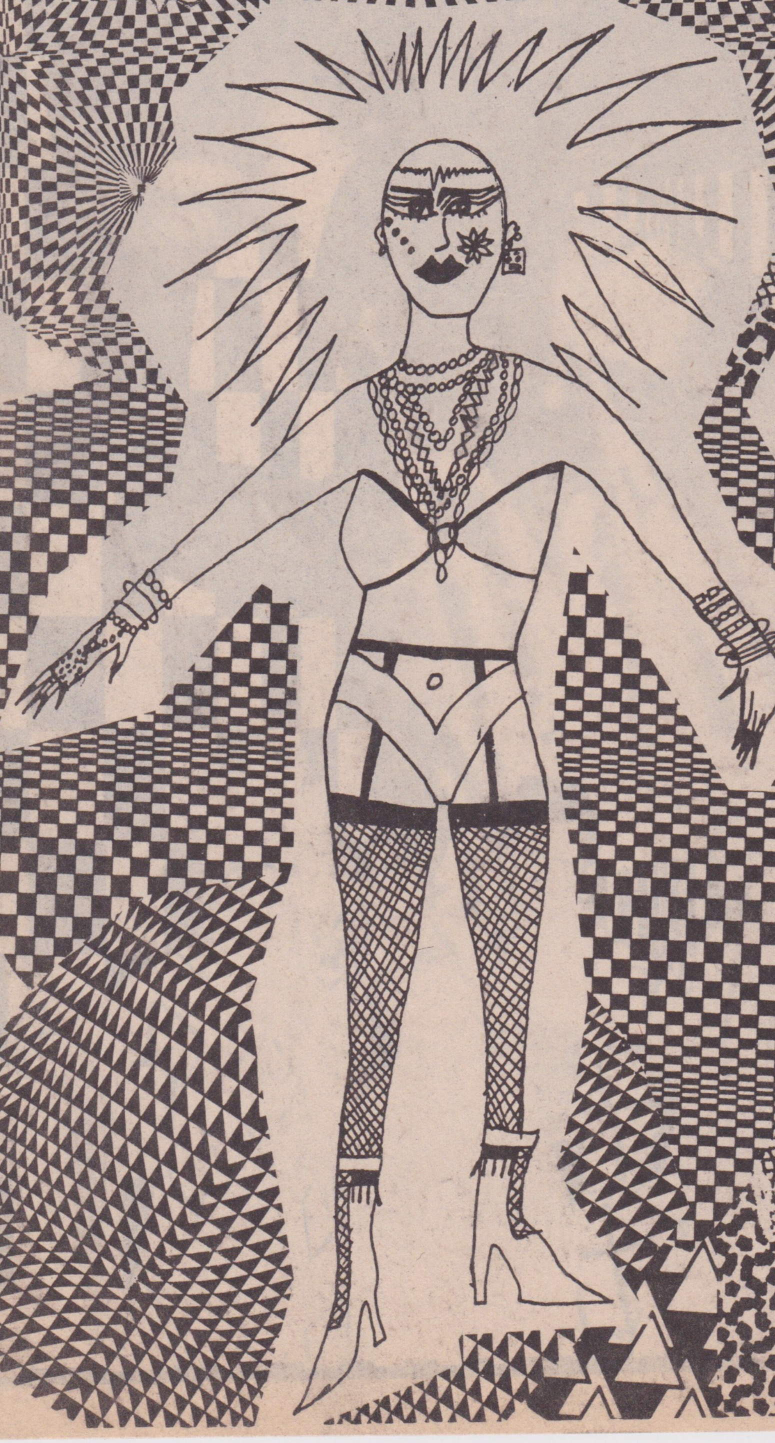
Rachel: Yeah, right, because it's sung by my ex-boyfriend Steve, and this is to tell him what a hypocritical person he is after doing a gig with Conflict and he ought to be ashamed of himself (applause).

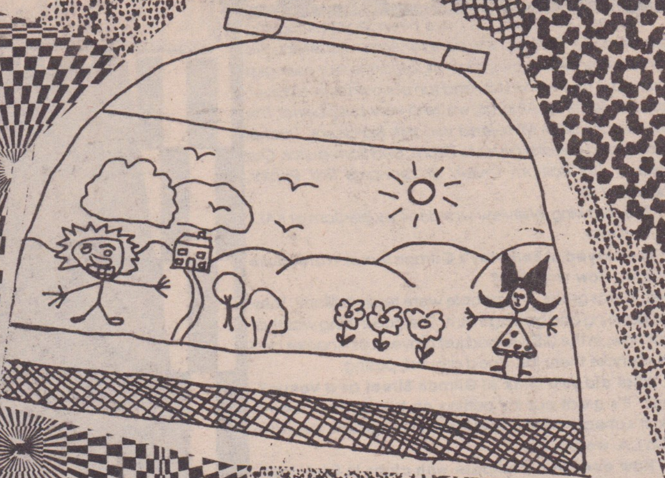


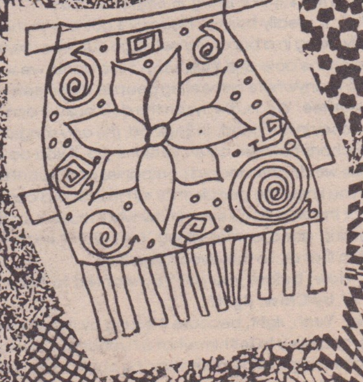
Cut out, color in, and dress up

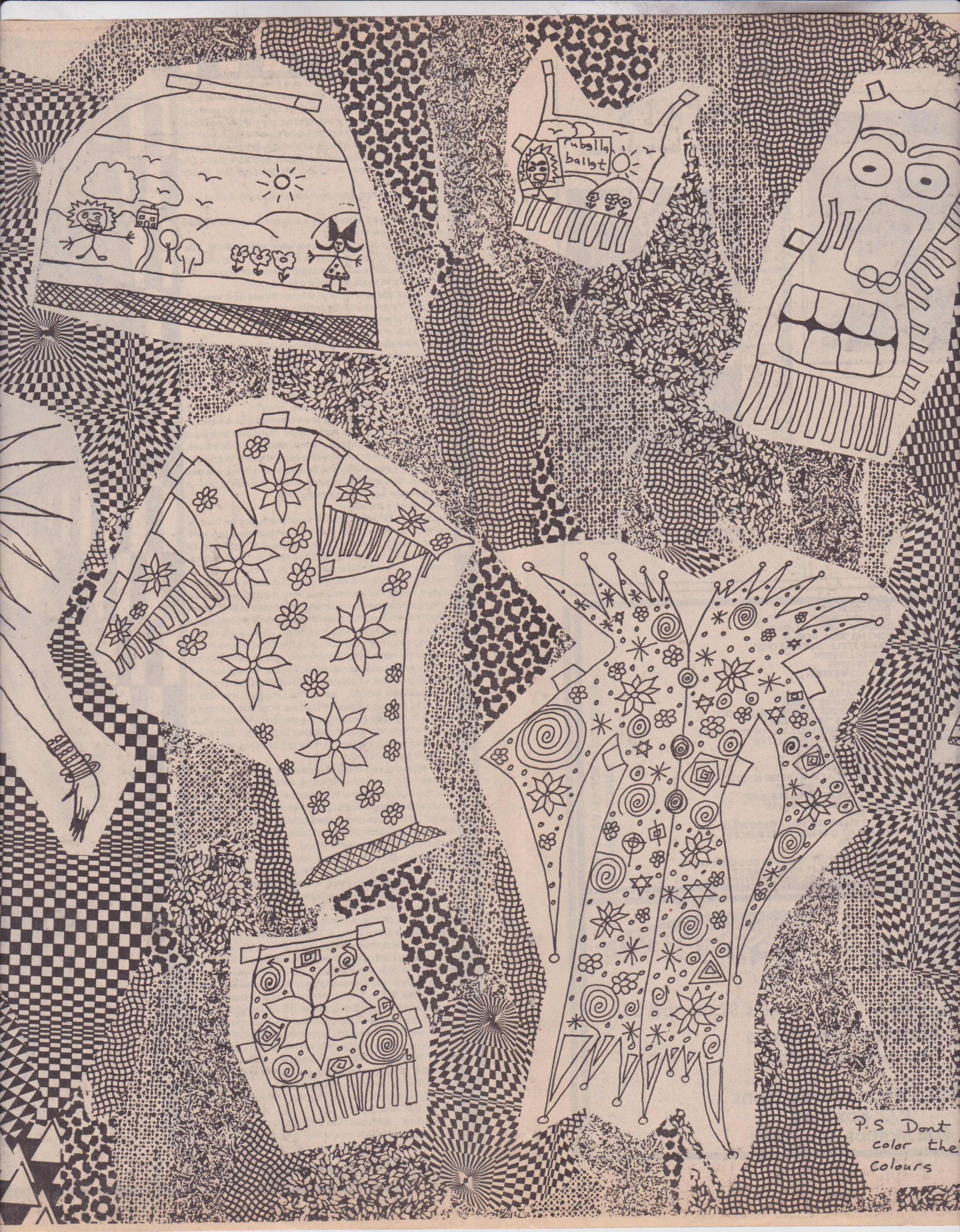
Zillah MinX
lead Vocalist of

rubella ballet





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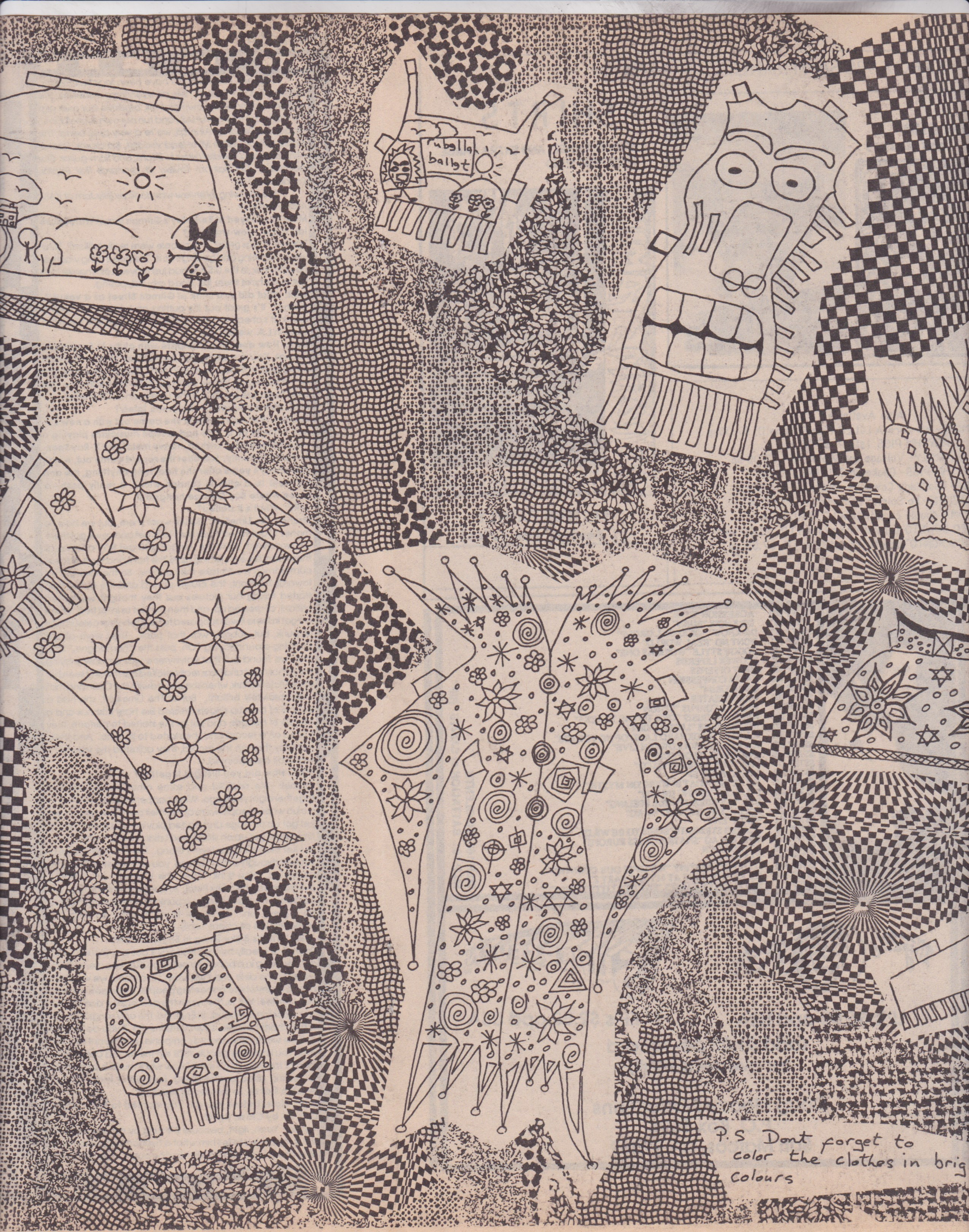
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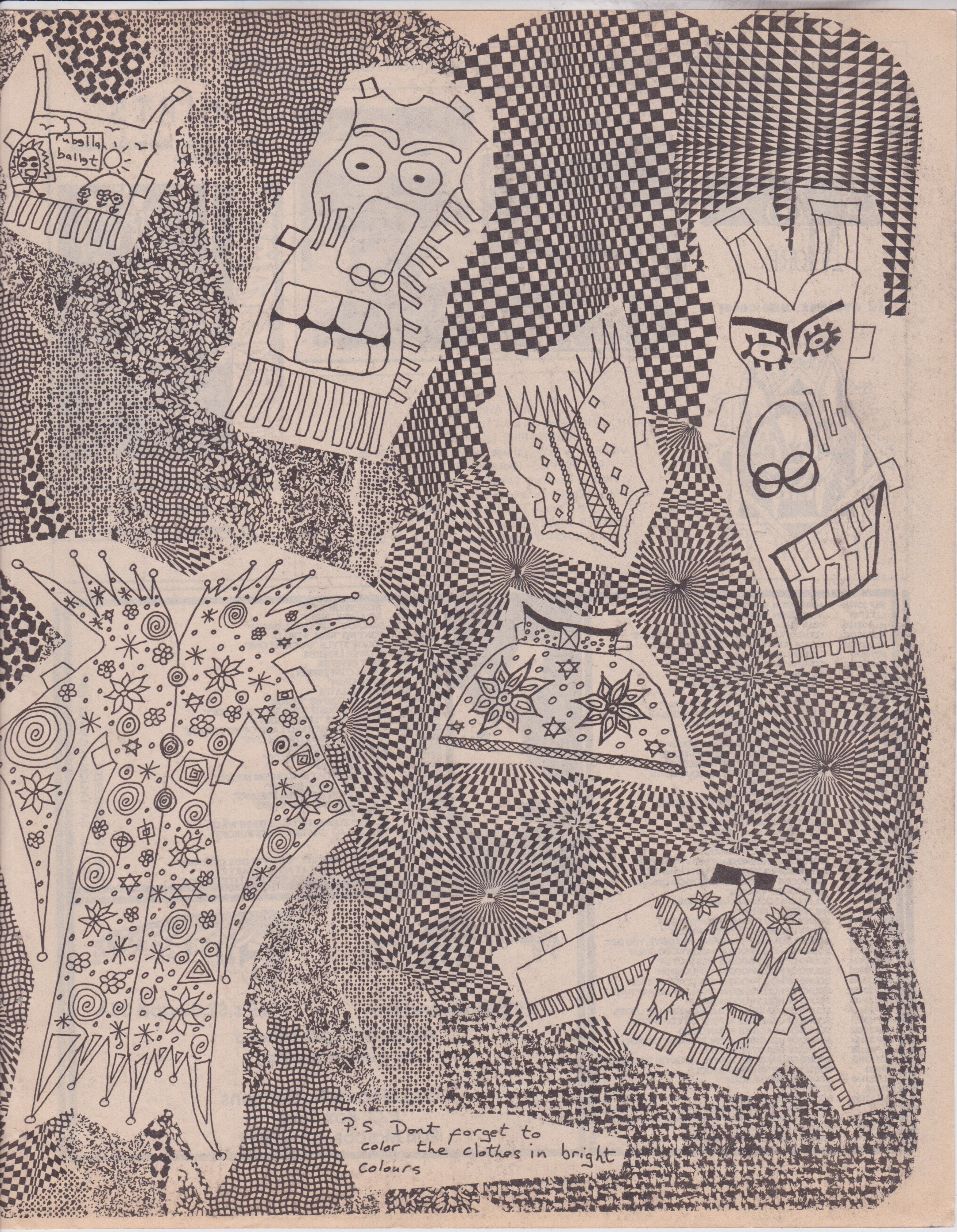
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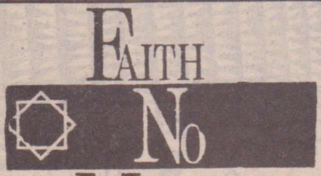

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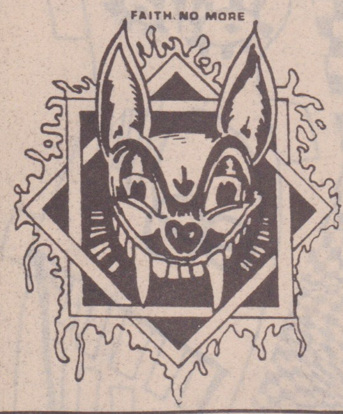

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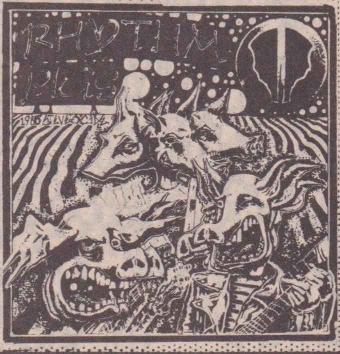

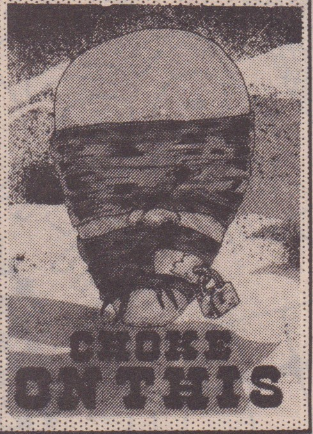

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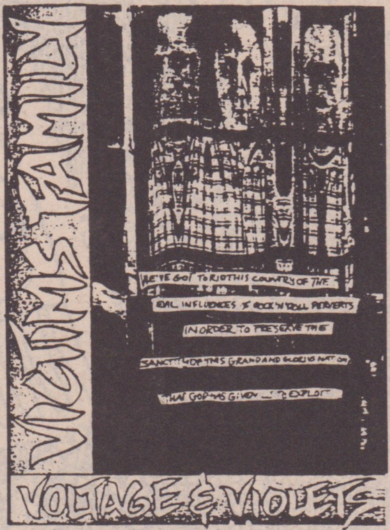
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MLP 33154	SOUND OF USA CITIES #4 CHI. THIS MIGHT AS WELL
MLP 33155	SOUND OF USA CITIES #5 TEXAS
MLP 33158	SOUND OF USA CITIES #6 NY NY MUTINY IN THE BOWERY
MINI 03	SUBTERFUGE "WHOSE THE FOOL"
MLP 33148	STAIN "I KNOW THE SCAM"
MINI 02	STEPPES
MLP 33158	SACRED ORDER "E TICKET"
BLT #2	WHITE FLAG "FEEDING FRENZY" LIVE
MLP 33125	WE GOT POWER #1 "PARTY OR GO HOME" 40 BANDS
MLP 33137	W.G.P. #2 PARTYANIMAL 41 BANDS
MLP 33145	W.G.P. #3 WE GOT PARTY 40 BANDS

SS7EP 200	AGRESSION "LIVE"
SS7EP 152	DR KNOW "BURN"
SS7EP 213	DR KNOW "ORIGINAL GROUP"
SS7EP 142	DONT NO "REAL WORLD"
SS7EP 148	DOGGY STYLE "WORK AS ONE"
SS7EP 146	FLOWER LEPERDS
SS7EP 202	FIRST OFFENSE
SS7EP 136	FALSE CONFESSION
SS7EP 204	GRIM "GRIM"
SS7EP 208	HAIR THEATER
SS7EP209	HABEAS CORPUS "VISION"
SS7EP 206	IDENTITY CRISIS "TIED TO THE TRACKS"
SS7EP 203	INSTIGATORS "LIVE IMPORT"
SS7EP 209	ILL REPUTE "OXNARD LAND OF NO TOILETS"
SS7EP 140	ILL REPUTE "HOLLOWEEN LIVE"
SS7EP 150	INSOLENTS "SPOUT OFF"
SS7EP 214	MENTORS "LIVE IN FRISCO"
SS7EP 151	NO FX "FIRST EP"
SS7EP 201	NO FX "SO WHAT IF WERE ON MYSTIC"
SS7EP 205	PTL KLUB "LIVING DEATH"
SS7EP 137	RKL "IT'S ABEAUTIFULL FEELING"
SS7EP 207	SOCIAL SPIT "PSYCHO WARD"
SS7EP 211	STAIN "LIVE"
SS7EP 147	SCARED STRAIGHT "BORN TO BE WILD"
SS7EP 212	WHITE FLAG "SKATE ACROSS EUROPE"
SS7EP 210	WITHDRAWN
SS7EP 149	RAT PACK
SS7EP 143	MANIFEST DESTINY "WE LOVE OUR COUNTRY"
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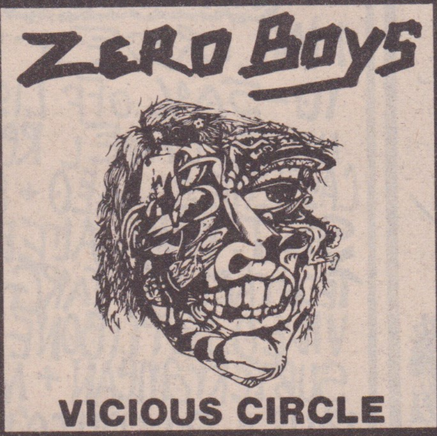

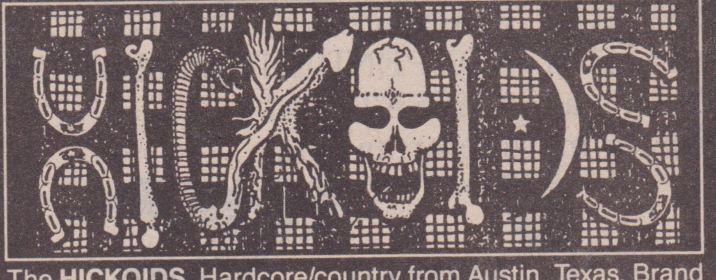

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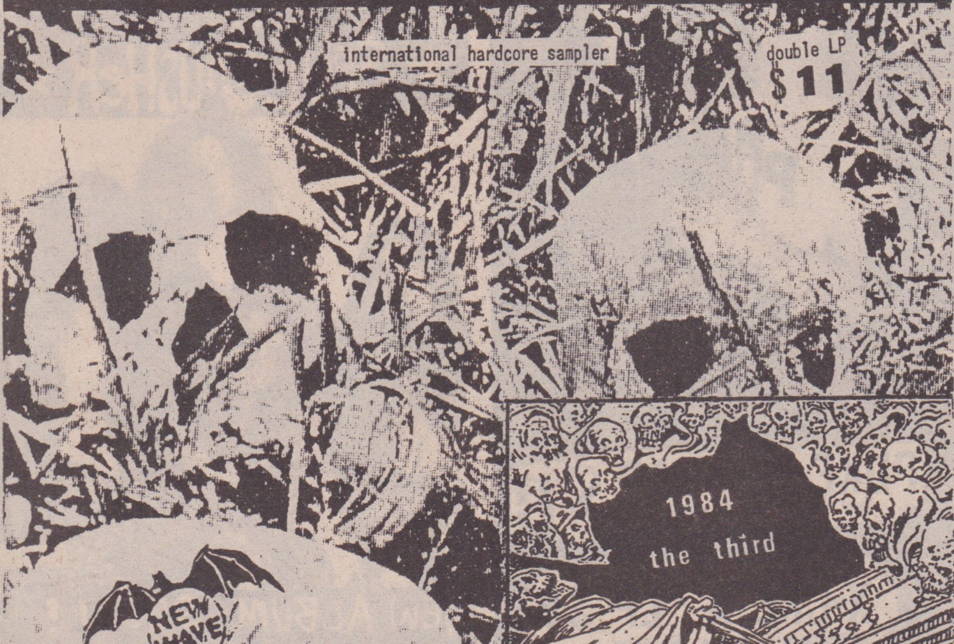

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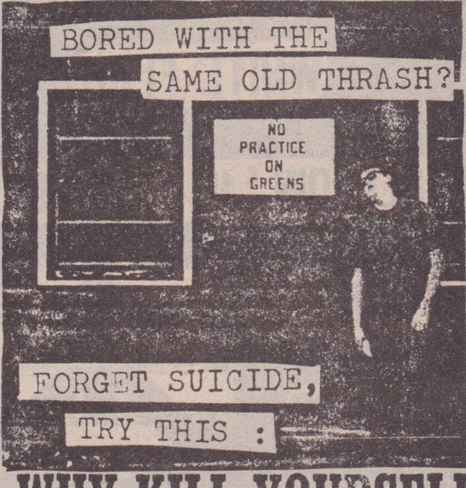

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Hello, well here I am again to let you know about another greatband from the land of the sheep. The Heretics are great blokes and their demo is well worth sending for. It's $4 ppd. They are from Cardiff, so if you want to know more about them and Cardiff, drop them a letter. Now, to the questions. Interview by Beddis, answers by Kip the drummer.

MRR: You're now a three piece; why the change?
H: Neil, our vocalist, committed suicide five months ago because he could'nt be a Rock God. He died by consuming 148 Steak & Kidney pies. He won't be sadly missed.

MRR: You play fast hardcore; are you influenced by American HC?
H: We never meant to play fast at all. We just went into the garage in '83 and played songs which turned out to be similar to H/Core. Plus, the adrenalin really gets going when you play a fast 45 or 10 second song. With us, the emphasis is on the melody though, not the speed. We like U.S. H/core, but its' more of an inspiration than an influence.

MRR: Who writes the songs and what are they about?
H: Anyone writes the lyrics. Lyrics are our weak point but the latest batch we got are OK (We would like you people out there to write some songs & send them to us. All will be considered. We'll then write a tune around it. You'll get full credit. Subjects? Anything?Funny, Stoopid, Social, Serious, Storys, anything you want.)

MRR: Do you enjoy playing live?
H: Playing live is the greatest! Whether you're playing in a toilet, Albert Hall or someone's attic, you have the chance to have some real fun. We much prefer to have done lots of shows than make plastic records. You're face to face with an audience and you're in a situation where just about anything can happen.

MRR: You live in Cardiff; what's the scene like there?
H: It's a cool place to live but band activity is very very small. The people here are very apathetic & good shows are far and few between, but there is a sma11 minority of people that do care & wanna bring Cardiff back from the dead. To those, we salute you. We played a gig in 'Grassroots'. Enough said!

MRR: You're on W.O.W. Records #2; are you pleased with your track?
H: Oh yes, but as all bands say, 'we could've done alot better.' We m:ust thank Karl for putting us on the EP. Dont worry, your name'll be up in lights someday. But get your hair cut first.

MRR: Are any of you vegetarians or into animal rights?
H; No, none of us are vegatarians tho we admire people who genuinely give :up meat cuz of their beliefs. If you eat meat, it doesn't really mean you don't care, but for us we would be suffering in place of the animals, we'd be saving if we did'nt. We love animals. CATS RULE!

THE HERETICS

S.P.A.S.M.

Since when did punks have long hair
and talk about their cocks
I thought they had mohicans
not flowing curly locks
You see there is a cancer
growing from inside
They call it metal speedcore
and it's causing punk to die

All you metal wankers
I'll make your dreams come true
I'll smash your skull to pieces
while playing Motley Crue
Just like you always wanted
I'll mutilate your head
and I'll keep on chopping
until you're finally dead

Stick your sonic zoomfests
right up your fucking arse
You claim you have good lyrics
I've heard better on the charts
When I see you at the gig
with all your heads a-banging
I really wonder why you think
that you invented slamming

To all the punks who are listening
We'd like to leave a thought
I think you all must realize
that our time is very short
Punk bands are turning metal
at the rate of ten a day
We all must work together
and keep this shit at bay

MRR: Is there anything you'd really like to do with the band? LP, single, tour?
H: All those things, especially to tour. We need information about this PLEEZE., e.g. p1aces to play, clubs to avoid, etc. To tour abroad is our wildest dream.

MRR: What does punk mean to you?
H: I think you'd have to admit that about 90% of us get into Punk for the music. But then after a while you realise what these bands are saying to you & it begins. For me, Punk's a way of supporting each others efforts, trying to change those things you don't like, caring for the people you love and those around you & also having a real good time.

MRR: Any UK bands that you like?
H: Yeah, Pug likes Conflict, Disorder, Chaotic Dischord, etc. Kip likes all the old '77 stuff and Kraag likes all types of stuff. U.K.bands are in a serious decline. The numbers are dwindling.

MRR: When people go to see bands, do you think it is important there should be some life on stage, something to watch as well as to listen and dance to?
H: Definatly. If you're having fun playing, I think that it reflects onto the crowd. For the 45 minutes or so you've got to play your songs, you have to strive to keep that crowd intrested, excited or curious. When you watch a band, you seem to listen a lot more to the lyrics & the music, whereas when you're dancing (?) a11 you hear is a haze of fuzz & drums plus you're too busy trying to dodge the bodies. It's all good fun.

MRR: I see you're into the Flintstones; what's so good about them compared to other cartoons?
H: We all adore cartoons-it's just that the Flintstones seem to be one of the favorites. It's something we can really relate to. Other cool cartoons are: Tom & Jerry, Barney Bear, Hong Kong Phooey, the old Felix the Cat, Pink Panther, Roadrunner, The Hair Rear Bunch, etc, etc, etc. We're gonna make a cartoon video of one of our songs one of these days.

MRR: Well, that's all the boring questions out of the way; anything you'd like to ad?
H: Yep, thanx for the insightful questions Beddis, also thanx to the people who have a copy of the tape. Everyone please write. If you want a copy of the tape, it has 7 songs studio/9 songs live, mail us $4 and a friendly letter to: HERETICS/ 13 Lon Penllyn, Rhiwbna/ Cardiff CF4 6BZ/ S Wales, UK. If you think we're one of these new Metal/Punk bands, pease don't bother to write. Read the Lyrics to S.P.A.S.M.

Iowa Beef Experience formed in Oct. 1986 and in November, they recorded and released At Leastit Ain'tNebraska. Then in may 1987 they put out thier first record, a 7-inch 33rpm titled The First Killing Gang. Iowa Beef features Chris (guitar/vocals), his wife Simone (bass), and their son, Bob (drums/vocals). Interview by Smudged.

MRR: So SDT discoverd Iowa Beef?

Chris: Just like Bon Jovi discovered Cinderella.

Simone: Or so they say.

MRR: Where are you from, Chris?

Chris: I'm from County General Hospital in Des Moines. After that, all over. Actually, I went to seven different grade schools.

Simone: And got kicked out of everyone. Like father, like son.

Chris: My dads a con-man. He plays cards but he cheats. I met him just two years ago.

MRR: How did you end up in Iowa City?

Chris: The hospital is here. I met Simone after I got out of it. We got married, had a band, all that stuff.

Simone: Our band is an enigma to me. I think Chris married me so I couldn't quit the band. Or maybe, he started the band so I would not leave him? Anyway, we didn't getmarried 'till after he had taught me to play the bass. We played a show on our anniversary, but we didn't realize it untillthree days later.

MRR: So, if Bob's your son who old does that make him?

Simone: Well, I was about two when I got pregnant. Inverse time flow, or something.We used plant fertilizer a lot. I'd say he's about 3 or 19, maybe.

Bob: We call Chris dad when we are on the road.

Chris: You kids better keep it quiet or you're all going to get a tanning when we get home.

Simone: Yeah, that and "No, we can't stop and see the Ozarks Village!"

Chris: I swear to god, if I'd stoped every time these guys wanted to, we'd still be some where in Missouri.

MRR: So how long have Iowa Beef Experience been opening up for SDT?

Simone: Since our first show. These guys aretrouble the won't leave us alone. They're trouble.

Jason: Iowa Beef is the trouble. They get Tim so drunk he falls off his drum s tool.

Saboteurs!

Chris: Us? talk about sabatoge! Three days before our June tour, PJ sicced his dog on Bob, our drummer, mauling both his arms, nothing else.

Bob: I had to get 30 stitches. The day after, I couldn't even close my fingers enough to pick up a beer. But I was okay by the time the tour began.

MRR: OK, so what's the "Beef" sound?

Simone: Hmm... it sounds like when you're in the supermarket, holding a really good cut of beef. It feels like that instant right before you shove that cut down your pants and walk out of the store.

Chris: Yeah, like the smell of that blood takes three washes to get out of the crotch of your pants.

MRR: What about your single?

Simone: It's okay. I'm still very critical when I listen to it, though.

Bob: It's vinyl. The guy who owns the studio we used is really cool, too. We had a lot of fun getting him fucked up one night.

MRR: I understand you got him a woman.

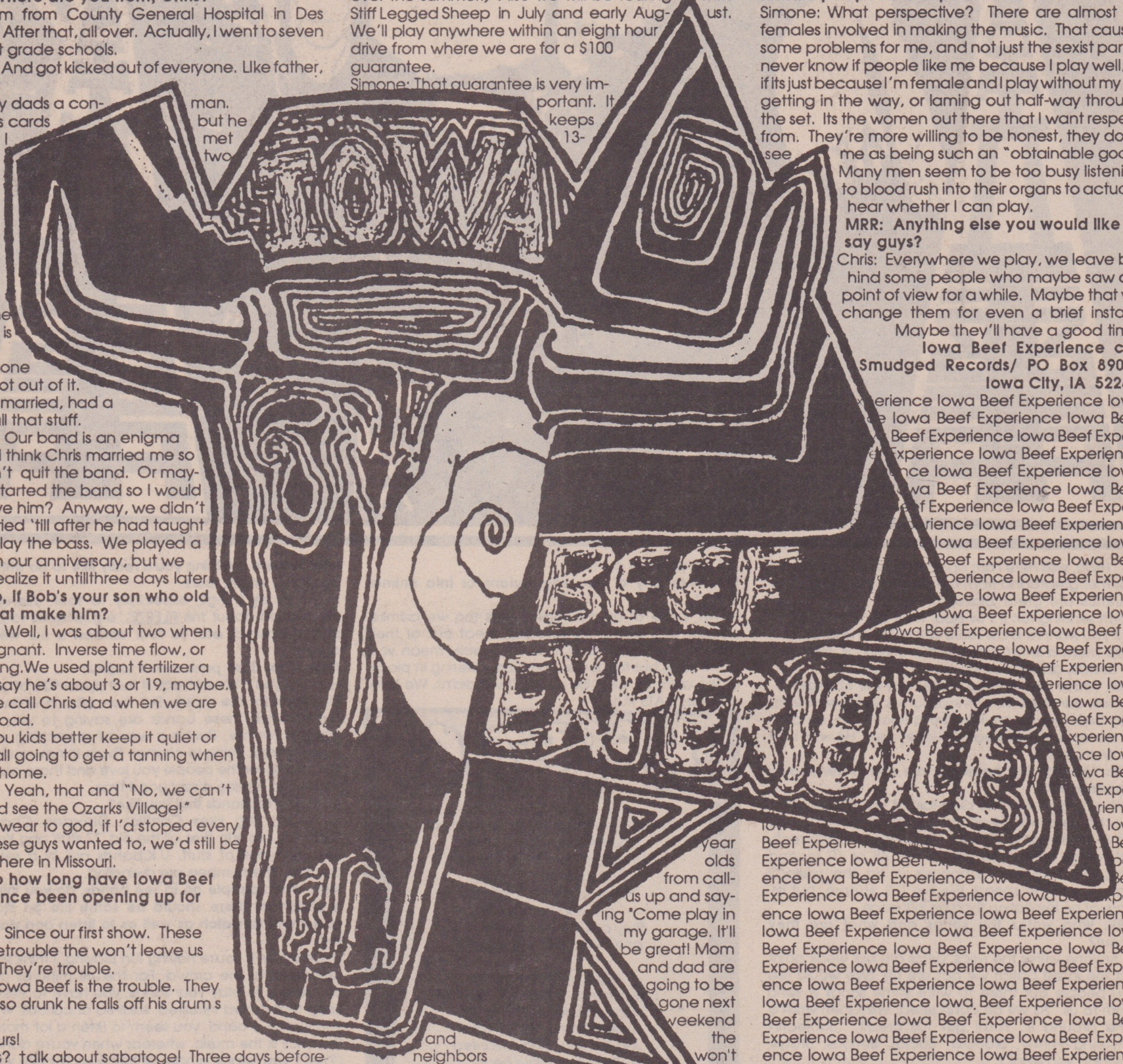
Bob: Yeah, we got him a woman once, but it didn't work out. She charged him $150, so we didn't get our discount.

MRR: And your tape?

Chris: It's still available.

Simone: We're rather tired of it. We'd rather talk about our tour.

Bob: Or just any shows. We're going on the "Nightmare Bar-B-Q" tour in August, after Peter gets back from eating rotten fish. (Peter is going to Sweden over the summer.) Also we will be touring with Stiff Legged Sheep in July and early August. We'll play anywhere within an eight hour drive from where we are for a $100 guarantee.



Simone: That guarantee is very important. It keeps 13-year olds from calling us up and saying "Come play in my garage. It'll be great! Mom and dad are going to be gone next weekend and the neighbors won't care! What we really want to do istrade shows, play out somewhere and then have a good band come and play here. We can do that, if the band is good.

Bob: If a band comes to Iowa City and plays nothing but covers or a ripped-off style, there might be a large crowd, but they'd get laughed off the stage.

Chris: There's enough good developmental bands here that we don't need clones.

City is great. I think it's very importanto be from the midwest it's good for your brain.

Chris: In the big cities, you have to worry too much about making it home alive to put your energies into a bond. Hell, you could sleep naked on a park bench covered with $100 bills and no one would bother you here.

Bob: Iowa City is musically diverse. There's a lot of competition here. You have to work hard to get your foot in the door. A lot of bands start out opening for others thats whats good about SDT. They're motivational.

MRR: Motivational?

Chris: No, its like free enterprise. Its competition—we're Korea and they're Taiwan. We both have one business...to make music for people. The competition gives us an edge.

Simone: Our bands may give each other shit, and we compete a lot, but we're very tight.

MRR: Simone, I wanted to ask you about the female perspective in punk rock.

Simone: What perspective? There are almost no females involved in making the music. That causes some problems for me, and not just the sexist part. I never know if people like me because I play well, or if its just because I'm female and I play without my tits getting in the way, or laming out half-way through the set. Its the women out there that I want respect from. They're more willing to be honest, they don't see me as being such an "obtainable goal." Many men seem to be too busy listening to blood rush into their organs to actually hear whether I can play.

MRR: Anything else you would like to say guys?

Chris: Everywhere we play, we leave behind some people who maybe saw our point of view for a while. Maybe that will change them for even a brief instant. Maybe they'll have a good time.

Iowa Beef Experience c/o
Smudged Records/ PO Box 8907/
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FINLAND

BRAZIL

MUSTA ROMANSSI

Stories by Risto Eronen/ Koivumäki
58920 Kolkontaipale/ Finland

The birth of Musta Romanssi (Black Romance) happened in the spring of 1984 when the bands Uhrit and Dance Macabre broke up. Our line-up is: Inu (vocals), Jatsi (bass & vocals), Kari (guitar) and Jari (drums). We've done 20 gigs, which went very well. We've got our own world of thoughts, so we are not chained to any kind of ideologies. For more info, write : Musta Romanssi c/o Kari Kivilaakso/ Innalantie 13 C 26/ 37650 Valkeakoski/ Finland.

Among the newer Brazilian punk bands, there are 2 that I very much believe in.

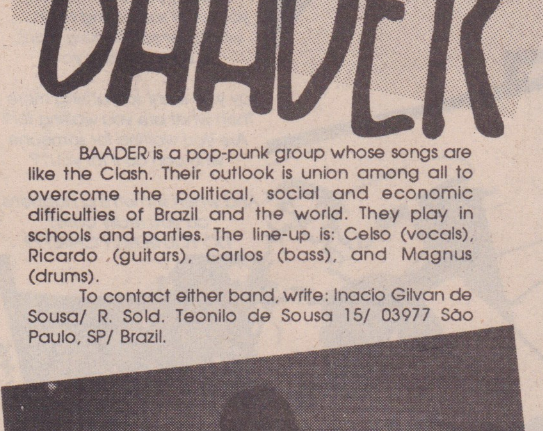
PATRIA ARMADA have played various gigs in São Paulo and are readying their first demo. Plans for an LP are shooting for the end of this year. Their influences include Colera, Kaaos, Nabat, Olho Seco and Disorder. The line-up is Gildo (vocals), Paulo (guitar), Wilson (bass) and Magnus (drums). Their proposal: to give the eyes of humanity against the injustices of the world.

patria armada

BAADER

BAADER is a pop-punk group whose songs are like the Clash. Their outlook is union among all to overcome the political, social and economic difficulties of Brazil and the world. They play in schools and parties. The line-up is: Celso (vocals), Ricardo (guitars), Carlos (bass), and Magnus (drums).

To contact either band, write: Inacio Gilvan de Sousa/ R. Sold. Teonilo de Sousa 15/ 03977 São Paulo, SP/ Brazil.

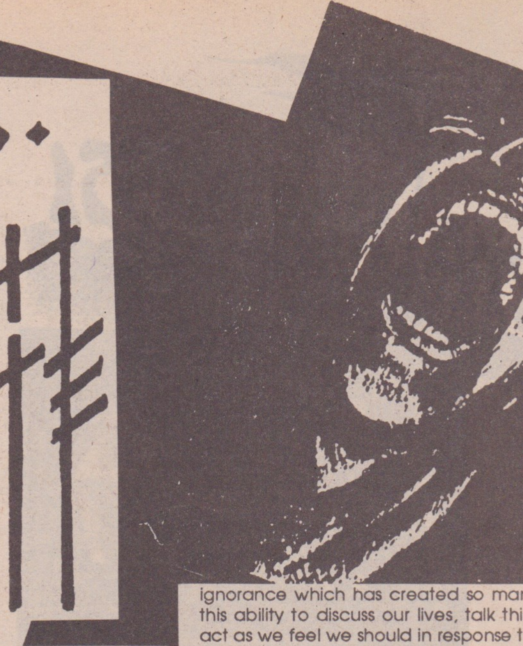


This, the youngest hardcore band in Finland, was founded in autumn of 1986. The current line-up is: Kojola (16) vocals, Peku (15) guitar & vocals, Pasi (15) bass & vocals, and Tipe (15) drums. Our favorites and influences include: MDC, Crucifix, WDM, CMX. Our aims could be said as "Stop vivisection", "Fuck prejudices", "No wars", "Stop the destruction of nature", and "Childless future or new generation for peace." Sabotaasi's 6-track demo is available by sending a cassette (15 minutes) plus $1 & 2 IRC's to: Sabotaasi c/o Petteri Mikkila/ KP 8 Rahkatie 1/ 62100 Lapua/ Finland.

SABOTAASI

·SO· MUCH HATE

FINN·ERIK – DRUMS



SO MUCH HATE were formed in July '86. The idea for the band was conceived a short while before that, but we didn't start to practice before that date. The line up has not passed any changes, and is now: Borre - guitar, ex-BANNLYST, and also plays for fellow Oslo band STENGTE DORER; Finn Erik - ex screamer for BANNLYST now plays drums; Per Arne, also an old BANNLYST member, plays bass; Gunnar on vocals, as he did for his former bands SVART FRAMTID and KAFKA PROSESS.

We have progressed quite fast, making up till now 20 songs. 2 of these were recorded on a 4-track porta studio just two months after we started and have been released on the compilation LP Apathy Never available from O.T.T. Records in the U.S. After that we recorded 9 songs in a 16-track studio, and are soon gonna complete this with 7 more songs, and try to put it out as an LP. We are gonna name this How We Feel, and will release it on Oslo's X-Port Records, hopefully in July this year.

So what do we sound like? Well, all of us have been listening to and playing punk H.C. since before 1980 and there's been many bands who have inspired us on the way. We try not to copy anyone because we feel it is important to have our own sound. We like fast (not generic) raw and powerful music and try to structure our songs accordingly, without becoming stuck in one style. We think we have achieved a good mixture in our set, some really fast songs, some more medium-paced, and a few slow ones for good measure, but all raw. We believe that we have created our own style, but it's nearly impossible to describe our sound with words, so you must check out the aforementioned records and draw your own conclusions.

The lyrics are co-written by Gunnar, Finn Erick and Ote (who runs X-Port Records with Gunnar), covering personal and political in both English and Norwegian, on subjects such as racism, sexism, "the scene," apathy, love and hate. . .We hope our lyrics will progress in the future as we get to know each other better, and therefore begin to work more in unison.

The world won't change 'cause of our words/music, but we feel good to contribute to the growing world-wide network of friends which has produced some of the best socially aware lyrics/music on a non-commercial basis.

People from nearly "every" country working together for each other irrespective of race, creed or color, through music. Communication is the key to keep this going and growing, destroying the ignorance which has created so many bad things, this ability to discuss our lives, talk things over, and act as we feel we should in response to this. We are born in different countries but we're living in the same world, together and only together can we break down the frontiers between us. Divide and conquer has always been the way that a small group of people can control the populace, so communicate.

Feel free to write us if you want to know more about what SO MUCH HATE is about - or maybe you have something to say to us. We don't know yet, but we would like to. . .Thanx, and take care. So Much Hate/ Mandalsgt. 1/ 0190 Oslo 1/ Norway.

Double Standard

Talk about peace and unity,
about what's wrong in our society.
It sounds so great, I believe in you,
until the last track on "side two" -

You believe in equality,
but talk about girls as a piece of meat,
do you really want us to accept
your sexist mentality. . .

Double standards -
. Double standards -
Double standards -
Really makes us sick!

Do You Really Care?

"What's up in town tonight. . .?"
"Oh, nothing - so sad."
I'm sick of your moaning
about what you don't have.
You say you want action,
you want something to do. . .
whatever you fucking want,
is up to fucking you!

Say you want something more -
Then what are you waiting for?
Are you waiting for someone
who can do it for you??

And when something happens,
do you really care?
DO YOU REALLY CARE???

PER-ARNE - BASS

BØRRE - GUITAR

GUNNAR - (STILL) SCREAMING

The Next WORLD

THE NEXT WORLD interview is by Jean-Marc from European Theatre *zine/ BP 90/ 93270 Sevran/ France.*

MRR: Could you give us a brief history of the band? What's the actual line-up?

Darron: We've been together since January 86. Played up and down UK. Recorded a demo. Steve and myself make up the band.

MRR: Why did you form a band?

Steve: I've been in various bands since I was 15, so it's a natural thing to me. We've been able to travel around the country and meet a lot of people, but most importantly, being in a band gives power to your imagination.

MRR: Are your lyrics more on a political side or do you deal with other feelings?

Steve + Darron: Our lyrics are a way of expressing our viewpoints and communicating certain political ideas, but these are invariably linked to our feelings as they affect your way of life and your attitude to our western society.

MRR: Are the lyrics important to you? Why?

Steve: Our lyrics deal with things such as links between arms trade and starvation, female exploitation in advertising, distortion of reality via the media and the big companies of the music industry funding Apartheid and weapons manufacture. These are topics that more people should understand, and those that already do must take further action to oppose them.

MRR: How would you describe your musical style to a person who have never heard The NEXT WORLD"?

Steve: Accesible. Distorted guitar, melodic bass, strong vocals and drum machine rhythms.

MRR: What recordings do you have?

Darron: We've a tape of our music available and are just compleating the recording of our single which will hopefully be out in the near future.

MRR: How many gigs have you done? Have you done any benefit gigs? And what do you think about benefit gigs?

Darron: Approximately 20. Nearly all have been benefits. Benefits are very important as good causes are always short of much needed money.

MRR: The economical and social situation is not very good. Do you think that the situation could change in the future?And how?

Steve: I'm sure in your country, like ours, the symptoms of our bourgois society are still prominent: poverty, poor education and misery. Plus, we hear of the rise of figures like Le Pen for you whilst for us Thatcher becomes incresingly right-wing, trying to turn us into a small America. I think the situation can change but first we must make sure that people are aware of the problems and are fully conversant with the principles of anarchy and to know it is within their power to seek solutions by their own actions.

wastes lands that could be used to feed the starving.

MRR: How can vivisection be stopped?

Darron: Vivisection is totally unacceptable. Many of the results gained from vivisection are misleading to say the least. If penecillin had originally been tested on pigs it would never have become available because it causes bad effects in pigs. This is just one of the many examples. Keep up the boycotts keep up the direct action together we can stop vivisection.

MRR: When you see people starving in 1987: what is your reaction?

Steve: Disgust. There is enough food to feed everyone, but our governments are more keen to sell weapons to the 3rd world countries.

Darron: It is not drought that is making people starve. Africa has a massive coffee harvest. The West

MRR: What do you think about the Labour Party?

Steve: The Labour Party is a collection of rich "socialists". They claim to fight on behalf of the people but regardless of whether they win the election or not their own positions of wealth will remain. Consequently, they achieve nothing. When in power they work within the constrictions of capitalism and like all reformists they offer no real change. We oppose anyone who is elected into power.

MRR: Don't you feel that the state/police of your country become more and more repressive? And that the freedom of speech is more and more threatened?

Darron: The police are just another tool of the capitalist state. Fighting for the rich, upholding the status quo. Freedom of speach no longer exists for those who pose a threat to capitalism, for those who expose secrets of government repression. Under new laws, the police can ban any demonstration from taking place. The police have stopped peaceful pickets and stopped people from giving out leaflets in the street as it is seen as a demonstration. But they allowed many NF marches to continue. Whose side are they on?

MRR: Do you believe in Anarchy in the political sense or merely as a form of personal liberation?

Steve: True personal liberation cannot be attained within capitalism, we are dependant upon the state economically and also subject to its self-preserving laws and police. So, to think of ourselves as liberated, or morally superior, is elitist. We need to help each other and to work together for change.

MRR: You are vegetarian. What originally inspired you to stop eating meat?

Darron: Meat is totally unnecesssary, cruel, and

forces African countries to grow coffee (and other cash crops) for US rather than growing food for Themselves. And the West does not even give good money to the poor countries for the coffee,etc. The crops are bought for next to nothing. The Western exploitative economic system is starving the third world, not drought or any other natural occurance.

MRR: What is your opinion on American missiles on the European soil?

Darron: Disgust. It is terrible to see any missiles on any soil.There are 103 U.S. bases in Britain and we wish to see them all removed. Cruise is situated in a base 15 miles from my home, USAF Molesworth, and it makes me angry when most of the British people don't want the missiles here, that they are still arriving.

MRR: With American missiles on the European soil, do you think that lowers or heightens the possibility of nuclear war?

Darron: The possibility being there is bad enough. With US missiles in UK, France, W.Germany, the possibility of the "superpowers" starting what they believe will be a "limited" nuclear exchange is greatly heightened. We must show our opposition to nuclear weapons and work together for a nuclear free Europe and a nuclear free World.

MRR: What are your views on violence? Is it acceptable in any form?

Steve: There is only one form of violence I would find acceptable and that is massive upheaval of violence against the state and its agents in order, that it be overthrown and that, as a result, we live in equality and at peace afterwards.

MRR: What we must change to live in a world of freedom and peace?

Steve: Firstly, our attitudes. We must stop treating each other as enemies and stop competing. When we work together for change we create a very powerful force.

MRR: Have you relationships with other bands? And do you collaborate in something? Darron: Yes,of course. Many friends are in bands, many are not. We help out all friends as best we can.

MRR: What are your plans for the future? And do you wish to add something?

Darron: As a band we hope to release our EP and continue gigging. Keep up the struggle.

Steve: I'd just like to say if anyone in France could set up a gig for us we would really enjoy coming over to play.

Thanks a lot to Darron and Steve for answering all the questions. If you want to write to The NEXT WORLD, here is the address:THE NEXT WORLD/ 42 Shaftesbury St/ Kettering NN16-0RR/ England.

OHIO

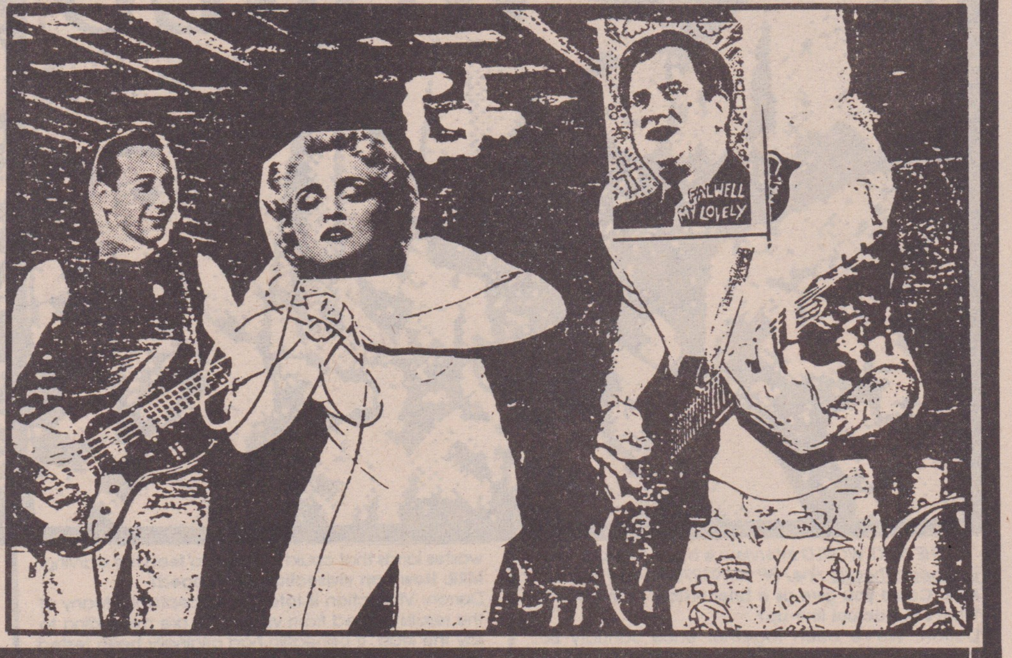
BANDARTICLE

GENERIC LIFE: Bryan Hutchinson, vocals- Joe T. , guitar- David Simutis, bass- Chuck, drums.

HI, WE'RE GENERIC LIFE AND WE HAVEN'T HEARD OF YOU EITHER. Generic Life was started mostly to offend the girls at our school, they all dress the same, talk the same, are the same thus they live a Generic Life. Musically, I guess you could say we play hardcore in the vein of Black Flag. We are influence by a number of bands. Joe listens to heavy metal and his guitar playing reflects it. Chuck listens to reggae. David and Bryan listen to everything from the Dk's to the Replacements. The lyrics are political and personal.

We have a song coming out on the This Is the Altenative comp. Which should be out any day now. A local radio station here (97X) played one of our songs but the DJ took the tape home with him the next day so we gave up on that idea. There is no place for hardcore bands to play out around here but Bryan and David played a gig in their college radio type band that is David's main band. (Bryan quit) We have a demo called WE HAVEN'T HEARD OF YOU EITHER, for 2 bucks and 2 stamps, or a tape and 2 stamps and maybe a donation. Write for the tape or not (it's pretty boring here) to David Simutis/110 Springwood Drive/ Oxford OH 45056.

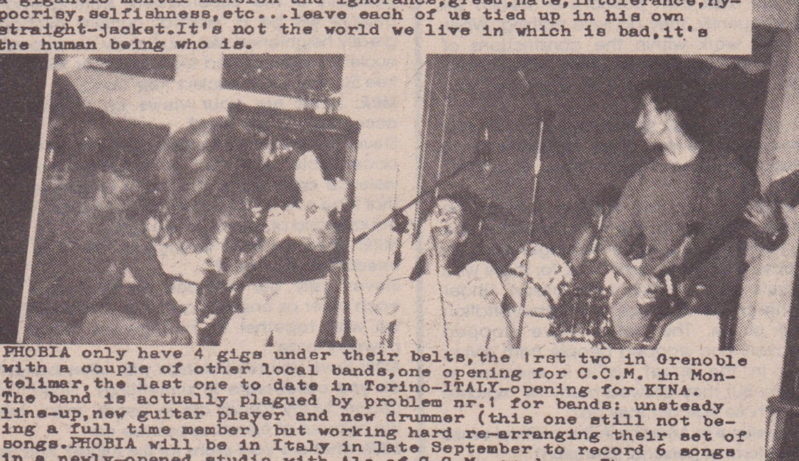
P.S Yo, Quinn Haber, I'm waiting for the tapes. I can help distribute them.



FRANCE

PHOBIA: (Greek PHOBOS;fear)-Obsessing,anguishing,senseless fear some people feel in determined circumstances.

The origin of the case dates back in September 86 with SPEED (on bass,makes an obsession about his hair,don't touch them he bites hard),COUTURE (drums-suffers from schizophrenia that pushed him to think he was a drummer when he's originally a guitarist,will definitly be cured in April 87),LULU (under constant treatmentfor crisis of lymphaticism) and GERARD (vocals,heavy tendencies for paranoia and extrem misanthropy,incurable neuropath). Their music could be labelled as "punk/metal",influenced by no band in particular (eventhough the members avow a total admiration for the ACCUSED) but by the Crossover thing,or whatever you may call it,in general.Lyrics are mstly dealing with the cruelty, insanity,and all negative aspects of the human mind (frustrations neurosises,fear of the other,sex obsession and...phobias,etc...) Their motto is:"Cure yourself before you want to change the world" and music is a good therapy for these four sickies.Planet earth is a gigantic mental mansion and ignorance,greed,hate,intolerance,hypocrisy,selfishness,etc...leave each of us tied up in his own straight-jacket.It's not the world we live in which is bad,it's the human being who is.



PHOBIA only have 4 gigs under their belts,the 1rst two in Grenoble with a couple of other local bands,one opening for C.C.M. in Montelimar,the last one to date in Torino-ITALY-opening for KINA. The band is actually plagued by problem nr.1 for bands: unsteady line-up,new guitar player and new drummer (this one still not being a full time member) but working hard re-arranging their set of songs.PHOBIA will be in Italy in late September to record 6 songs in a newly-opened studio with Ale of C.C.M. on drums.Those songs will be released on a split Lp (other band appearing on it stays unconfirmed yet) which will be out on JUNGLE HOP Intern. records by the end of 87.Plans are to get a definitive and steady line-up in order to do some touring to back up the piece of vinyl.

In the meantime,PHOBIA's (old and shitty) demo-tape "Coloured neurosis" can be yours for 4$ pp.airmail...and by the time you read this the double-sided "Have a beer with....PHOBIA" T-shirt will be available for 10$ pp.airmail.

PHOBIA c/o Gerard MILTZINE-23 Bd Mal LECLERC-38000 GRENOBLE-FRANCE

CASTRATION

My sheets and my pillow are covered
With stains of sperm
But I haven't made love for years

I waste all my nights watching porno-movi
I spend all my days reading romantic book:
But everything leaves me cold as ice

I live with plastic ghosts and leather do
Isn't it my imagination
I can't feel any physical reaction?

This excrescence of meat we were born wit
Is so disgusting to see
I let the object of my shame
Rotting from the inside

Tomorrow I'll use my electric knife
And an intense orgasm
Will make me ejaculate..........
...........Spurts of blood

BELGIUM

MRR: Is there any difference in playing with Eardamage or playing in Zyklome A?

Marc: Of course there is. Eardamage is a totally different band, a totally new one. Me and Bie were in Zyklome A before, but we started from the very beginning when forming Eardamage. Of course, we have a lot of experience in music, lyric-writing, organization. . . but we may not be seen as a new Zyklome A. We are Eardamage and nothing else.

Dirk: Since I wasn't in Zyklome A, I can't really answer the question. Musically, there's an intense difference I think. I leave the judgement about Eardamage being better or not to other people. They say there is a lot of Zyklome A influence in our music, but you can't avoid that when two members have been playing together for over 5 years.

MRR: What does it feel like to have your brother playing in Taartje Aardbei?

M: It is indeed great to have a brother who's active in the same field. It's better than a snob as a brother. I personally and objectively like Taartje Aardbei a lot.

MRR: What about your other brother; is he going to follow up his two older brother? You could form a second Heibel. Ha ha!

M: Well, he likes Sandra Kim and Madonna more than hardcore. I don't mind. I never brainwashed either of them to become a punk.

MRR: In which ways does it help having been in other, quite successful bands before?

M: Only the musical experience, and also a sense of organization. Reputation too, but we don't ask for that ourselves. . .

D: Personally, there's not much left inside of me of Koyaanisqatsi apart from the fact that it was a good training for me. With hindsight , I can say that we had lots of fun, but there was never any real cooperation to get gigs, etc. Marc's past gets us further a lot. Due to his notoriety, acquired with Zyklome Z, we have the advantage of a large number of concerts. I hope it's not only for that reason, but also because they really like Eardamage.

MRR: You do tend to play live a lot, don't you?

M: Isn't that good? A little jealous maybe?

D: We can't deny that, can we? Wouldn't you like to be on stage every week? I like it a lot. Okay, too much is too much, and we could get boring after a while (Belgium isn't too big, ed.), but there's still the neighboring countries to explore.

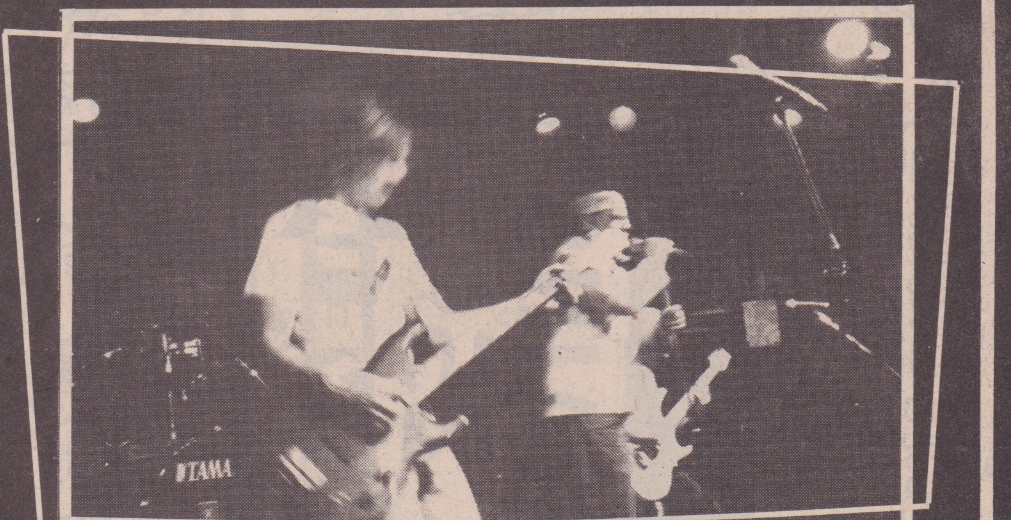
Eardamage have got a limited circulation of a rehearsal tape but no demo or vinyl yet. However, they do not need that to get a lot of shows (good stuff advertises itself). If you have the possibility of seeing them live, don't miss them. If not, order their tape or get information about them from:

Marc/ Cassenbroek 3/ 2820 Bonheiden, Belgium.
Telephone: 015/ 511743

Your God is Dead

A poor old man is sitting alone in a bar
Looking at the last pint that he could afford
People look disgusted towards the old man
While he stumbles away through the door
If you say there is a God
it must be a cruel one
Letting people live like this
he must be having fucking fun
Seeing us dribbling in the shit
while having the power to help us
You can say what you want
but your God is dead
A poor child is starving to death in the desert
He hasn't seen a bite of food during a week
His parents have been murdered by apartheid
repression
His poor weak body's looking for any last resort

NEW JERSEY



A dirge is a song of sadness and lament. It's usually slow and ominous like that of a funeral dirge. Our songs are fast and full of fury, but the sorrow is always there. Sorrow for mankind, whose thirst for power and dominance has provided a vast multitude of threats to his very existance. No matter where you look there is an example of greed and ignorance to be found.

From the television to the tabloid, we are surrounded by political corruption, racial tension. scandelous sexual affairs, religion turned industry, government sanctioned take-over of third world countries, nuclear arms negotiations leading nowhere. The list goes on and on....and for what? Power Whether its land, money, weapons, sex, or prestige, the underlying reason is power.

Since the begining of man's quest for knowledge, he has chased his dreams, hunted them down, and killed them. Empires rose and fell. destroyed by the hand that built them. Each generation learns more from man's progress. We've been educated to live in this technological age, but we've never been taught how to be humane.

We are DIRGE, just another group of people who cry for peace, but offer no solution. Our music is nothing more than an outlet of our own discontent and aggression...... and when the song is over, the sorrow still remains.

DIRGE are Hogan-bass, Jack-vocals, Brandon-drums, Eric-guitar. Our tape is available for $3.00 P.P. It includes eight studio recorded songs, live material, lyrics,and stickers.We also have two-sided t-shirts for $6.00 P.P. Please feel free to write us any correspondence is welcome.

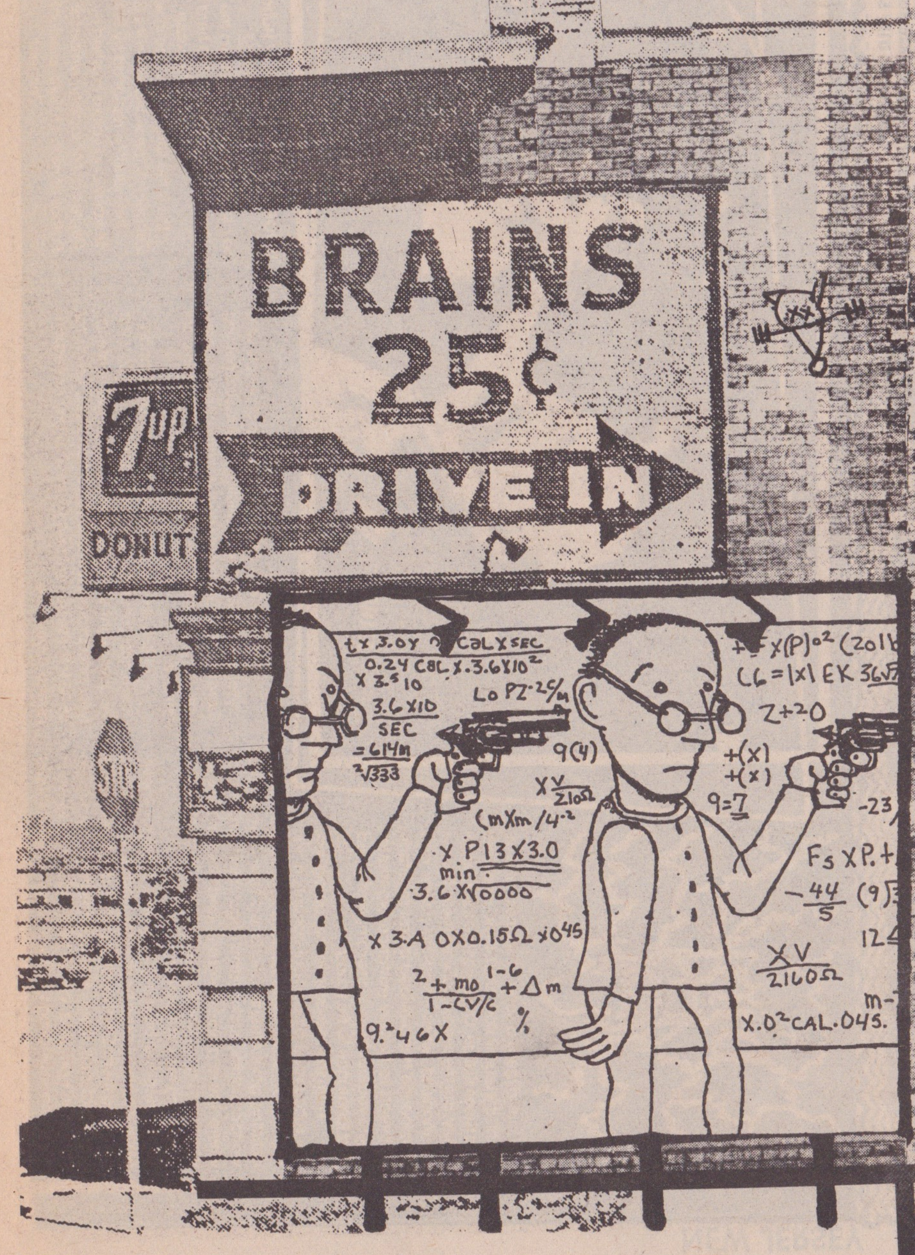
DIRGE/ 5 Windsor Terrace/ Holmdel, NJ O7733

ZEITGEIST

The blind lead the blind down the path of injustice
The apotheosized leaders herd them into the slaughterhouse
This is the spirit of the age in which we live
Zeitgeist of the world when it's finally at its end
Individuality, replaced by selfless apathy
Morality and values crushed by the apostacy
Regression of society, symbol of man's cruelty
Pathos of man's failure, product of inhumanity
Zeitgeist

SURROGATE BRAINS

From the anals of San Joaquin Valley comes THE SURROGATE BRAINS who reside in Stockton, CA "Califonia's sunrise seaport." The Surrogate Brains were interviewed by Eric Wag in his living room on July 31, 1987. The Brains are: Duby-15-vocals, Dennis-18-guitar , Steve-18-bass , Johnny-15 3/4-drums.



MRR: O.K. When did the Brains form, why the name, etc.
J: Well Tim, I mean Eric, I'm so used to doing my interviews with Tim Yohannan... (Laughter)
S: Our good buddy from Berkeley, CA...
J: The Brains started on December 31 (1986). We didn't get the cute chubby little bass player until about a month after we formed. We got the name out of an Omni magazine...
S: After we got the name we found that it described a lot of the people around us. It was the perfect term to describe all empty headed people in Stockton and the world.

MRR: What are each of your views on drugs?
J: I think it's nice what Nancy's doing, the bitch is a little old, though. I can see what she's trying to do. I think it's all a gimmick. Her image is a gimmick.

MRR: Her image is a gimmick to what end?
J: To what end? To earn more money. They're not giving it to the drug users. They're not giving it to the people they're trying to get off drugs. They're spending it on defense for the Iran-contra affair.
DU: You know what I like about her whole campaign? The fluorescent flyers that say "SAY NO TO DRUGS!". When you turn on my blue light it glows in the dark.
S: You know it's funny how corporations have begun using--these slogans for their own profit like"If you must drink and drive, drink Pepsi."
DE: Me as a guitarist, I'm constantly thinking of drugs. Since I live in Stockton, where there are no hills, and no girls, I must think of drugs.
S: Drugs are O.K., as long as people don't let them take their way of thinking. I mean people can just as easily get strung out on caffeine or cigarettes as heroin.

MRR: Do you guys have anything to say about Iran-gate?
J: Ollie was framed.
S: The whole thing is a ploy.

MRR: To do what?
S: It's all basically to put the blame on one person, to cover the whole thing. Basically, I don't think what they are doing now is digging for the truth.
DE: Dude, that's so basic. (More laughter)
(Here Steve goes into a long story about Reagan, u.f.o.'s and the contra hearing. Then the phone rings, and utter chaos ensues.)
DE: Fuck the Iran-Contra affair. Let's get off politics.

MRR: What are most of your songs about?
DE: Most of my songs are about surrogate brains.

MRR: Well what's that about?
DE: Programmed society. I mean "ye who follows blindly". When I was in school during lunchbreak, I'd look out as it was just ending, and I'd see a field of people, each being herded to class. Because they knew when that bell rang, they had to go to class. My whole statement is don't be a surrogate brain.
S: There is no need to be a political band, when most people are so stupid in the first place, that politics don't matter. You gotta start from a basic level and move up before you can discuss politics...
DE: No shit. We see politics on t.v. Everyday we read about it in the paper.
S: That's what the band is about. Being able to think for yourself.

MRR: Any questions you want to ask yourselves? What are some of your influences, favorite bands, etc.
J: Some of my favorite bands are the Stiff Little Fingers, and the 4 Skins are good. I like Sham 69, and Bad Religion is a very good band. Minor Threat, and I like Dischord Records because of all the little, bald headed guys with X's on their hands. They are all surrogate brains of Ian McKaye.
J: And I like Last Communion. And I like the Surrogate Brains.
DE: I guess I'd have to go way back into the roots of rock and roll to answer that question... (More Laughter)
DE: I'd have to say Hendrix, Jimmy Page. More up to date, I've been listening to Red Beret, Code of Honor...
J: You like Rush...
DE: I don't know, I've never really thrived on Rush.
DU: My biggest influence is Doggy Style.
S: Jello is one of my favorite people. I really admire and worship Last Communion for being the god and beginner of the Brains. I'd like to give them all the credit in the world. Actually, my influences would be the Dead Kennedys, and I like a lot of funky, soul town sort of bass lines...
J: Oh ya, I have to say Underdog is one of my favorite bands. I saw them at the Gilman St. Warehouse in Berkeley, and I have to say they impressed me.

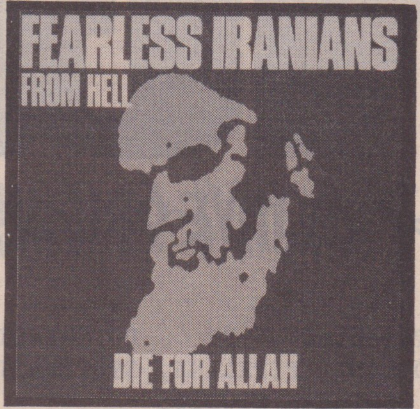
MRR: O.K. Next question. Why are you in a band?
DE: Because there isn't shit for a scene in Stockton.
J: Cause there's not a big scene in Stockton. We want to get a club started, we want to provide entertainment for people. We want to make music and have fun.
S: Uh, Jello and uh... (laughter)
S Why am I in a band. Well I noticed that a lot of Stockton's punks are just in it for the looks -- the rebel with out a cause punks. So the Surrogate Brains and Last Communion decided to add some wood to the smoldering coals (to put it figuratively). Stockton had a thriving scene 3 years ago.
DU: Such greats as The Hot Spit Dancers, N.A.M., The Straw Dogs, and The Authorities. But all these bands seemed to die off because of apathy or their addictions to heroin. That's what ripped apart the scene most. Stockton has the highest density of heroin junkies in the U.S.

MRR: Last words from the surrogate brains?
J: To my loyal public: I love you.
DE: Let's hope Jim and Tami keep their home...

THE SURROGATE BRAINS/ 3169 Admiral Dr./ Stockton, CA 95209. For booking call: (209) 478-8301 ask for Steve.

BONER RECORDS

"Where the music is always rock hard"



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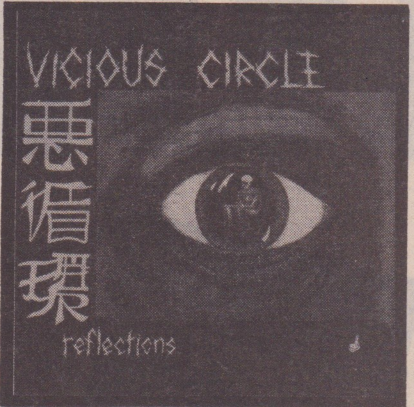

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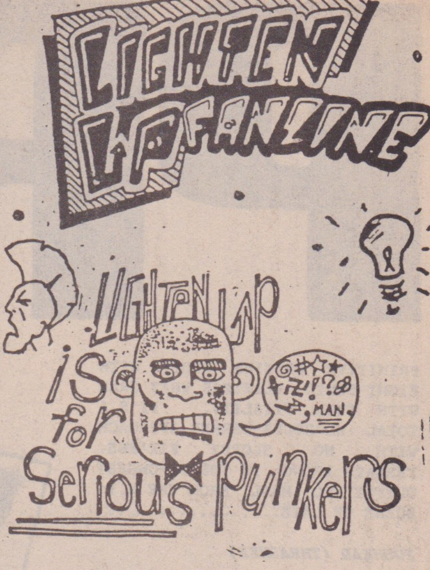
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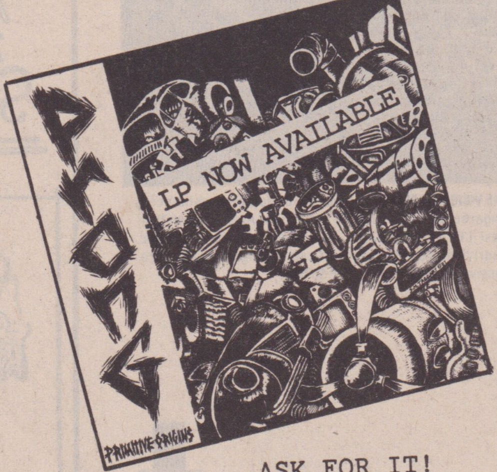
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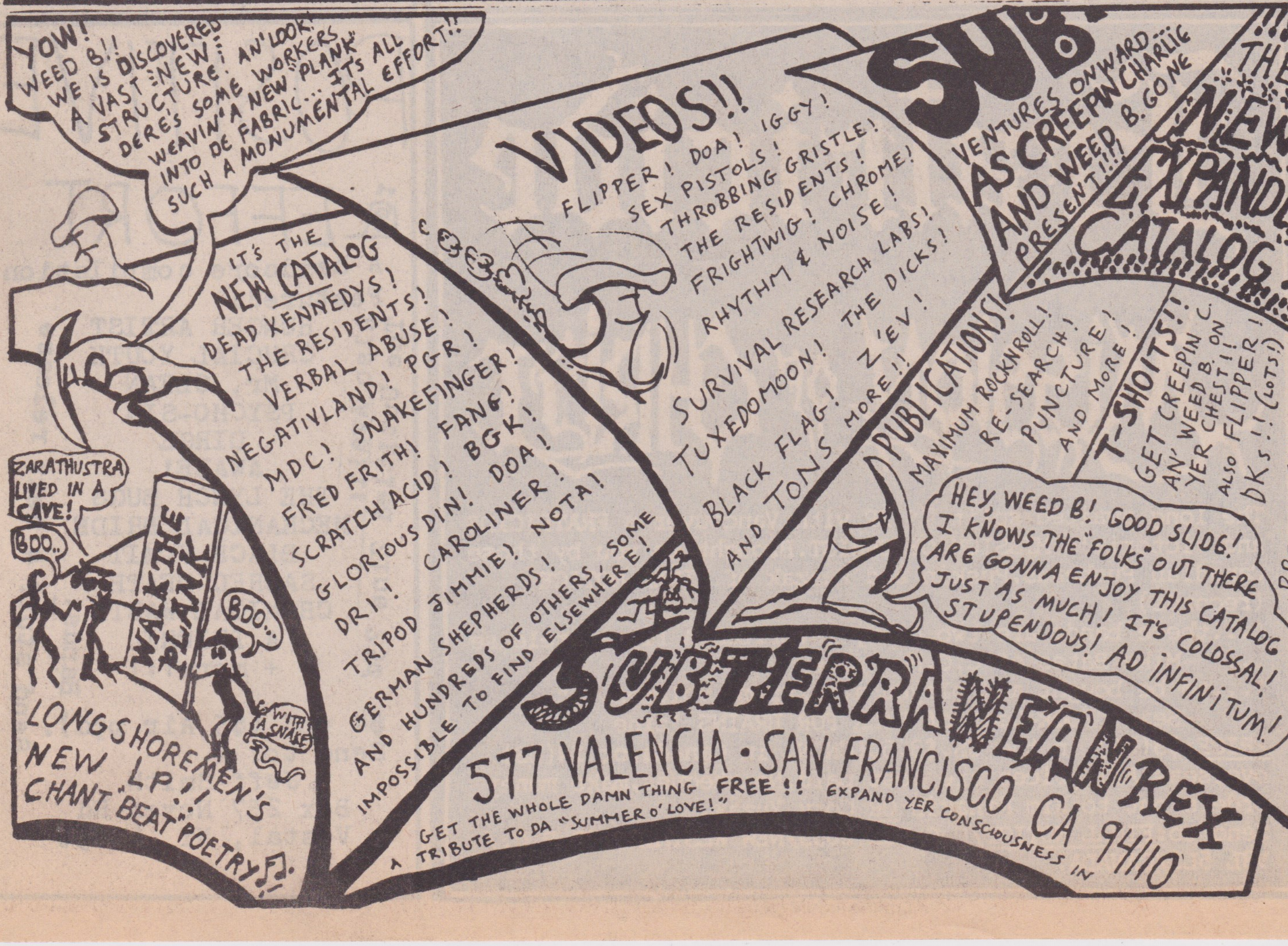

YOW! WEED B!! WE IS DISCOVERED A VAST NEW STRUCTURE! AN' LOOK! DERE'S SOME WORKERS WEAVIN' A NEW "PLANK" INTO DE FABRIC... IT'S ALL SUCH A MONUMENTAL EFFORT!!
IT'S THE NEW CATALOG
DEAD KENNEDYS! THE RESIDENTS! VERBAL ABUSE! NEGATIVLAND! PGR! MDC! SNAKEFINGER! FRED FRITH! FANG! SCRATCH ACID! BGK! GLORIOUS DIN! DOA! DRI! CAROLINER! TRIPOD JIMMIE! NOTA! GERMAN SHEPHERDS! AND HUNDREDS OF OTHERS, SOME IMPOSSIBLE TO FIND ELSEWHERE!
VIDEOS!!
FLIPPER! DOA! IGGY! SEX PISTOLS! THROBBING GRISTLE! THE RESIDENTS! FRIGHTWIG! CHROME! RHYTHM & NOISE! SURVIVAL RESEARCH LABS! TUXEDOMOON! THE DICKS! BLACK FLAG! Z'EV! AND TONS MORE!!
SUB
VENTURES ONWARD... AS CREEPIN CHARLIE AND WEED B. GONE PRESENT!!!!
THE NEW EXPANDED CATALOG!
PUBLICATIONS! MAXIMUM ROCKNROLL! RE-SEARCH! PUNCTURE! AND MORE!
T-SHOITS!! GET CREEPIN C. AN' WEED B. ON YER CHEST!! ALSO FLIPPER! DKs!! (LOTS!)
BREAKFAST W/o MEAT!
HEY, WEED B! GOOD SLIDG! I KNOWS THE "FOLKS" OUT THERE ARE GONNA ENJOY THIS CATALOG JUST AS MUCH! IT'S COLOSSAL! STUPENDOUS! AD INFINITUM!
ZARATHUSTRA LIVED IN A CAVE!
BOO..
BOO...
WALK THE PLANK
WITH A SNAKE
LONGSHOREMEN'S NEW LP!! CHANT "BEAT" POETRY
SUBTERRANEAN REX
577 VALENCIA · SAN FRANCISCO CA 94110
GET THE WHOLE DAMN THING FREE!! EXPAND YER CONSCIOUSNESS IN A TRIBUTE TO DA "SUMMER O' LOVE!"

BREAKFAST WITHOUT MEAT

Breakfast Without Meat
1827 Haight Street, Room 188
San Francisco, California 94117

"Breakfast Without Meat" is one of the oldest and least-trusted San Francisco fanzines. The first issues, which appeared in 1983, contained interviews with bands such as RF7, Frightwig, Sluglords, and of course, Flipper, who also contributed artwork on several occasions. These issues were 9 pages long, each one with an individually-done back cover that ranged from some carpet samples stuck on with a TV-20 bumpersticker, to a head-sized bowling ball with a 88-color collage in the fingerholes. Eventually, the strain of coming up with neat-o back covers for every single copy printed caught up with Gregg (who we didn't introduce yet, but he founded the thing), and the "sell-out issue" was published. This featured not only an advertisement on the back cover, previously the spot for wonderful works wof wart, but an interview with Pete Townshend, an Atlantic Records recording artist! After a couple more cruddy little issues, the other half of the Breakfast Twins, Lizzy, was located and the Twins were re-attached at the hip. (They had been born in different countries in different years, but attached by a skin-like substance called "sinkie" for several years until 5-year old Lizzy went to the top of the Essex House Hotel in New York and the elevator door severed "sinkie") A new issue, the "anniversary issue" was published, and featured NO band interviews, but plenty of nonsense. 50 years of "B.W.M." covers decorated the front and back cover (similar ones soon draped the unoriginal pages of SPIN), and inside the Twins began implementing their master plan (since discarded) to turn Tom Jones into a punk idol to end all punk idols. Issue 8 was another churning point, with the new 16-page offset printed format coming into use, along with extra-long interviews with Meat Puppets, Husker Du, and Caroliner Rainbow Wolf Wells. Meat Puppet Derrick Bostrom joined the staff at this point, contributing quizzes, puzzles, cartoons, and even cartons of cartor, whenever he could afford it. The ninth issue was nothing but hundreds of one- or two-sentence movie reviews, mostly of the nasty variety. After what seemed like 9 months (it was), "the issue that time forgot" appeared, with our 2nd set of silly questions answered by Pete Townshend, along with interviews with JFA and Sun City Girls. The summer of '87 saw the birth of issue 11, featuring a cover story on Richard Harris, singer of "Mac Arthur Park" and other fever-induced nonsense, and an interview with Canned Heat that was only procured after our faithful readers sent in coupons to the band begging them to respond to our questions about 666 tattoos and thinkathons. As always, this issue contained regular features such as the B-fast Top Ten and Gobo's patented record review column, which must be seen to be beseened. Future issues promise interviews with stars and semi-stars of yesteryear (we're trying to get Frank Sinatra Jr.), interviews with "stars" of the underground, and lots more humor, satire, merchandising, and silliness from what has been described as "the MAD Magazine of the 80's" by Tom Troccoli, "The only magazine I take" by Pete Townshend, "Everything Creem promised in the 70's but failed to deliver" by Tom Burris, and "The best magazine to come out of San Francisco in the past 10 years" by Carman Ghia. Jump on this riverboat of vegetarian joy before the paddle-wheel turns into a whole wheat doughnut and we all sink.

Magazine issues, $1.25 each.

7: 50th Anniversary Issue.
9: Breakfast Guide to the Movies.
10: Pete Townshend, JFA, Sun City Girls.
11: Canned Heat, Mojo Nixon, Richard Harris article.

BWM Tapes:

Bean Church: The Best of Bean Church. $4.50
Bean Church: The Night of 1000 R's. $4.50
Sun City Girls: Midnight Cowboys From Ipanema. $5.50
Bean Church: Disco Inferno. $4.50

BWM's Line of Nudity-Stopping Clothing!

"Breakfast Without Meat" T-shirts. $7.00
"Breakfast Without Meat" watches. $27.00

All prices postpaid in the US, add $1 per item elsewhere. ***Mention this article in "Max.RnR" in your entertaining letter to us, and receive a FREE copy of "Breakfast Guide To The Movies" (issue 9).***

PEACE OR ANNIHILATION

BELGIUM

Peace or Annihilation, as a fanzine started back in the summer of '84, the time the Belgian scene started to grow, the time that that every one had his own litlle 'zine.

As you all might guess we took our name from the Crucifix lp., a band that had just toured Europe by that time.

From the beginning we worked hard on our lay-out, but it lasted untill issue 5'till it became a bit decent. Untill today, the lay-out, graphix and recently also the photo's are the most important parts of the fanzine.

Although we always took care that the bands featured had some thing to say, it was only with issue 7 that the writings and interviews became bit decent.

We've done some efforts in the direction of anedtitor collective, but apart from some help we got from P.v.Laethem, we never got any further than a so-called compilation fanzine.

After we had a interview with HEIBEL, a belgian trash band, singer Bollie joined us and here we are today, expanding our press running to 750, wich is quite a lot for a belgian fanzine, and gettin' better known with each issue.

Our latest had lenghty interviews with HERESY, DETONATORS, BAD °BRAINS and articles on school systems in America an KKK.

We try to mix at least 3 lenghty articles on political subjects, with a whole bunch of interviews. Last issue had over 50 photo's, and they've become an important part of the 'zine.

Issue 10 was the first we did in english, and we're now using off set print in stead of Xerox. People that work on the fanzine are; Bollie, Onno, Patrick, Chris, Boulle and sometimes Bruno.

Issue 11 will have Rythm pigs, Indigesti, Hard ons and more and will be out at the end of november.

Apart from Issue 10 all are sold out, no. 10 and 11 are 2 dollar each (48 pages, lotsa photo's small lettering, off set and 2 colored cover on issue 11)

WRITE TO

ONNO HESSELINK
ITALIELAAN 14
1900 OVERIJSE
BELGIUM

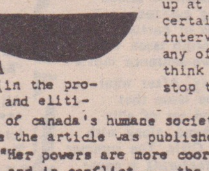
OR

BOLLIE
PARKIETSTR. 5
3610 DIEPENBEEK
BELGIUM

Are you comfortable?

URGL~ORP

As I write this, I realize that URGL-ORP has been around for 5 years now, and 12 issues and 2 ½issues. I started originally just to keep myself occupied and to cover local bands, since there weren't really any other local zines. Within the first 2 years and 5 issues, the focus changed considerably, from music to politics, as I changed and grew too. Then the music content began to be limited to interviews with political bands and a few reviews, the rest of the issue devoted to my beliefs and discoveries. Now there is no music to speak of really, I concentrate more on articles and pieces which point out abuses in the world and try to point out healthy alternatives. Most of the zine is done by me in a frantic month or so, and comes out very sporadically. The newest issue, #13, is almost finished and will be printed up at the end of august. It costs $1 ppd, and I still have lots of back issues of certain issues left. On the left is a composite of lines from various articles and interviews which have appeared in the zine in the past. So if you're interested in any of these topics or would like to learn something new, write! Ideally, I like to think that by doing U-O I'm doing a little bit to help change the world, and I won't stop till the world is happy and healthy or I die!



REDEFINING CITIES

LIONEL THE LIZARD

KEEP HAIR & MAKEUP IN PLACE

a year. The plan: to anesthetize or restrain the animals, shoot them in the hind legs,

ANIMALS NEED HOMES! ALF Support Group.

bring lentils and water to a boil,
then reduce heat, cover and simmer

APARTHEID PRODUCTS FOR SALE IN CANADA

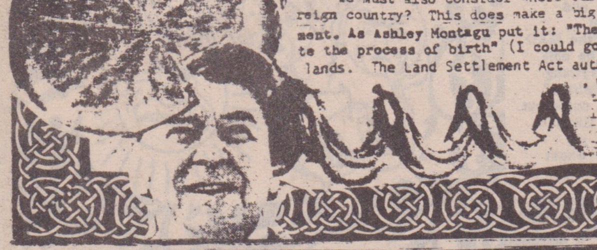
Now that men had taken over healing (in the process doing a lot of damage thru ignorance and eliti-

war?) Officials of canada's humane societies met with the people preparing the experim
ents at the time the article was published in the citizen and said they were satisfied
Edward Carpenter: "Her powers are more coordinated, more in harmony with each other, where
his are disjointed and in conflict.....the point is that man, with his uncoordinated nature,

In reading Fredy Perlman's Against His-story, Against Leviathan!, I came across the
idea that diseases played big role in his-story, something one isn't usually taught in
by heart so and they mean a lot to me. Like I try to put when I play guitar the same
thing that the lyrics are trying to put across in some way. They're just kind of like
5/veal—the calves are often kept in crates which are fitted to their size after birth. They
eventually grow so big in these crates that they can't move around or even stand. They

Unfortunately I wasn't able to find anything about tickling in the history of the hu-
man species. Did Egyptians or Mayans or Mongols or Chinese or Sioux tickle each other?
peans, and finally I will talk about what christian doctrine and practice meant for men
and women living then.

We must also consider where our food was grown. Was it grown locally or in some fo-
reign country? This does make a big difference for 3 main reasons. First, in transpor-
ment. As Ashley Montagu put it: "The more complex a society is, the more it tends to complica
te the process of birth" (I could go into all this business about how men try to take over
lands. The Land Settlement Act authorized a 50-50 split of an area of land formerly
, which were lands shared among Navajo and Hopi alike for
that, coupled with reducing our importing of bananas,
ll save a lot children's lives, that are also animals.

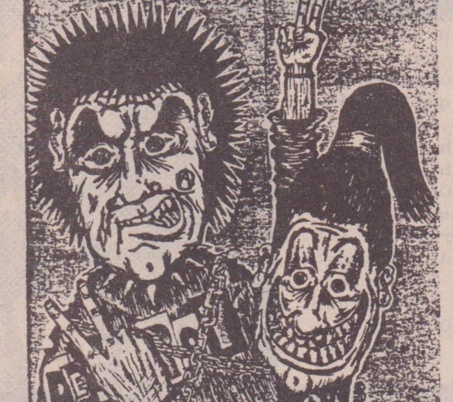


Nicole

p.o.box 2541, Stn. D,

Ottawa, Ont.,

K1P 5W6 canaduh

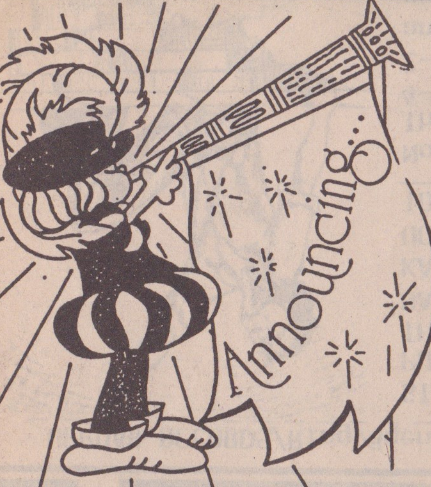


11 YEARS ON

NINTH ISSUE-AUGUST 1987

Funeral Oration-Adrenalin O.D.
Heimat Los-Deviated Instinct
Neighbourhood Watch & more

11 YEARS ON (formerly 8 9 and 10!) is just my effort to support and publicise hard,fast,energetic music with honest,caring,down to earth sentiments behind it. People have their own names for it but theres no need for labels, they just create barriers when we should be breaking them. I started out 3 years ago when I realised I was taking so much from the "scene" without putting any thing back into it. I decided I could do worse than start a zine so 100 copies of issue one were xeroxed and sold and I was hooked on it.Not only are you taking part and helping people out but the involvement gives you some sort of direction and purpose. Today I knock out 1,000 copies per issue every couple of months not through literary genius but I think because I produce a well laid out,clearly readable and informative rag with plenty of screened photos and reviews. Theres usually around 100 addresses in it to broaden any newcomers involvement...well at least it helps to keep your mind off the crap we have to wade through in everyday life. I try to bring out the motivation behind people and give a fair description of what theyre doing without interfereing too much with my personal gripes. If people wanna know what I think they're free to ask at will. I wanna contribute to a scene where trust,honesty,communication and co-operation is just as important as a rippin' tune or a "wild zoom-fest of sonic insanity" or whatever. Humour is important too as I don't wanna die without having had some fun along the way y'know? When all these things combine it makes all the typing,folding,stapling & financial hassles seem so worthwhile. Not to mention being a good vehicle to help me with my worldwide record trading. Now watch out for REAL WORLD RECORDS,another stage in my quest for total happiness in musical entities.Stay tuned to this channel! The current issue (32 pages,pictured left) is available for $1 (airmail postage included),but the new issue 10,out by the time you read this,is $2 ppd. due to the inclusion of a rip-roaring flexidisc too.Any good quality zines wanna trade up to 30 copies? Write to:GRAEME,26 MAIN ROAD,TRIMDON,Co.DURHAM,TS29 6QD,ENGLAND.


Announcing...

TIME TO UNITE

TIME TO UNITE IS WHAT SOME MAY CONSIDER A POSITIVE FANZINE. THE BASIC CONTENT OF ALL ISSUES HAS BEEN: INTERVIEWS, LOTS OF OPINIONS AND POETRY, SOME PRETTY SERIOUS COMEDY(REALLY) HA HA, OCCASIONAL ART, RECORD AND FANZINE REVIEWS, PHOTOGRAPHS AND ANIMAL RIGHTS, WHICH HASNT BEEN AS HEAVILY COVERED IN THE PAST THREE ISSUES AS IT HAD IN THE FIRST FOUR. IT WASNT A TREND TO COVER ANIMAL RIGHTS EXTENSIVELY, BECAUSE IM A VEGETARIAN AND THATS VERY IMPORTANT TO ME. THE PAST THREE ISSUES (5,6,7,) HAVE DEALT WITH SELF EXPRESSION MORE THAN ANYTHING ELSE. ISSUE #1 EMERGED IN THE FALL OF MY NINTH GRADE YEAR IN HIGH SCHOOL. NEEDLESS TO SAY, IT WAS EXTREMELY POOR,APPEARANCE WISE, BUT GOOD IN CONTENT AND FEELING. THE FORMAT NEEDED IMMEDIATE IMPROVEMENT THOUGH. ISSUE #2 WASNT OUT FOR AT LEAST 8-10 MONTHS AFTER ONE HAD BEEN DONE, I WAS VERY SLUGGISH IN THOSE DAYS AND WASNT REALLY TO SURE OF WHAT I WAS DOING. I LACKED BASIC KNOWLEDGE AND JUST SAID WHAT CAME FROM MY HEART AND IMITATEDFANZINES I HAD SEEN BEFORE. I ALSO WANT TO MENTION THAT MARTIN SPROUSES DEDICATION TO THE LEADING EDGE FANZINE HAD A GREAT DEAL TO DO WITH THE FACT THAT I STARTED TIME TO UNITE.

EACH ISSUE WAS TAKING ME 6-8 MONTHS TO DO, AND THE FACT THAT I WAS LAZY DIDNT HELP MATTERS EITHER. TO SOME TIME TO UNITE MAY SOUND GENERIC FROM THE CONTENT DESCRIPTION, BUT THERE ARE SEVERAL THINGS THAT I FEEL MAKE T.T.U DIFFERENT AND FAR FROM GENERIC: AS MANY OF YOU HAVE PROBABLY NOTICED, THERE ARE NOT A GREAT MANY FEMALES WHO DO ZINES OR WHO ARE EVEN INVOLVED WITH THE SCENE, THIS OBSERVATION HAS BECOME WIDESPREAD AND ITS PROVEN TIME AND TIME AGAIN. A GIRL? DOING A FANZINE? THATS THE TYPICAL REACTION.

TIME TO UNITE IS ALSO AN ABSOLUTELY FREE ZINE, ADS ARE FREE AS WELL. I AM NOT RICH AND I WORK FOR THE MONEY TO DO T.T.U AND IT IS ALL WOTTH IT, THE SATISFACTION, THE FRIENDS, THE THINGS IVE ENCOUNTERED THROUGH T.T.U ARE WORTH MORE THAN MONEY EVER COULD BE.

TIME TO UNITE HAS VARIED IN SIZE: IT HAS BEEN 8½x11, AS WITH ISSUES:2,3,4,5, AND IT HAS ALSO BEEN 5½x8½ AS WITH ISSUES: 1,6,7. ITS LENGTH HAS DECREASED AS WELL, IN THE TWO MOST RECENT ISSUES(6,7,) THE INTERVIEWS, ART, POETRY, ETC... HAVE BEEN SHRUNK DOWN TO SAVE SPACE WHICH WILL IN TURN MINIMIZE PRINTING COSTS AND ENABLE ME TO KEEP ON WITH THE FANZINE. I DONT FEEL AS IF ANY OF MY ENERGY AND FEELINGS HAVE EVER BEEN WASTED OR GONE UNRECOGNIZED. AS I LOOK OVER PAST ISSUES, I FEEL A SENSE OF PRIDE AND REAL ACHIEVEMENT. I MUST ADMIT, I DONT FEEL AS IF I HAVE CHANGED ANYTHING MAJOR, BUT ALL CHANGES NEED NOT BE MAJOR. I HAVE HAD MY EYES OPENED, AND HAVE OPENED A FEW FOLKS' EYES TOO. I THINK, TO A DEGREE, I HAVE HELPED DEMOLISH, BIT BY BIT, THE MISCONCEPTIONS OF THE SO CALLED "PUNK ROCKERS". IVE PROVEN THAT JUST BECAUSE I LOOK DIFFERENT DOESNT MEAN I AM VIOLENT, UNCARING, AND CANT THINK.WELL I WILL CLOSE HERE AND SAY THAT IF ANY OF YOU ARE INTERESTED IN AN ISSUE OF T.T.U #6 IS AVAILABLE FOR 39¢ POSTAGE, AND #7 IS AVAILABLE FOR 22¢ POSTAGE. THANKS TO ALL OF YOU FOR YOUR SUPPORT. PEACE AND LOVE- TAMMY/TIME TO UNITE

11980 WELBY PLACE
SUNNYMEAD, CA
92387

...STILL THINKING...

Firstly we at Still Thinking would like to take this time to thank MRR for giving us this chance to "plug" our zine. We'd also like to thank all the people who've supported us either throught contributing, writing us, or just simply buying our 'zine.

The "staff" of Still Thinking is made up of a group of "youths" from Mississauga. All of us share many things in common but all the same we are very different people. We all have different interests and concerns. For example some of us skate (and some of us don't), some of us are vegetarians (and some of us aren't), some of us are interested by anarchist philosophies (and some of us aren't), we all have different musical tastes and we all have different ways of thinking. But when it comes to the 'zine we all try to work together contributing what we can. All the same we try to set aside our differences yet represent all of our ideas. But then again this doesn't always work, but we try.

We like to use Still Thinking as a forum for our music, art, thoughts, and various other things. In the past we've been mainly a hardcore 'zine. But we don't want to limit ourselves just to hardcore as we all are interested in other styles of music like industrial/experimantal, metal, folk, reggae and the list goes on and on. Then again we also don't want to turn our backs on hardcore, we just want to remain open to almost anything (music or idea wise). We hope to grow and become better with each issue. But this all depends on our reader's input as well as our own. So far we've released 2 issues which are still available (from the address below for Still Thinking fanzines).

Issue #1: C.D.C., D.R.I., 7 SECONDS, SONS OF ISHMAEL, CRUCIFUCKS, RESISTANCE, DESCENDENTS, HYPE, skate stuff, art, reviews and more.
Issue #2: CHUMBAWAMBA, DESPERATE MINDS, VAROSHI FAME, D.O.G., Darren Copeland, MALHAVOC, DEAD MILKMEN, ANOTHER DESTRUCTIVE SYSTEM, animal rights, art, reviews, humour, and thoughts.

Both are jam packed, printed by offset on 8 1/2 by 11 paper, and contain lots of screened photos. Each one is available for $1.75 each post paid (Canadians pay in Canadian funds, the rest of the world pay in U.S. funds, and orders from out of North America please add $1 for air mail--CASH ONLY please).

Expect to see issue #3 by late summer hopefully, that's if we don't get lazy or kill one another.

We at Still Thinking are trying to branch out into other areas like show promotion, a record label and a small scale distribution service. By the time you read this our first release on Still Thinking records will be available. It will be a 7" compilation featuring all previously unrealsed tracks from some Toronto area hardcore bands like D.O.G., M.S.I., NUNFUCKERS, SONS OF ISHMAEL, and more? This record is also a benefit for the Tools For Peace organization. It will be available for $3 post paid (Canadians pay in Canadain funds, the rest of the world in U.S. funds, and out of North America please add $1 for air mail costs).

Still Thinking Fanzine
2233 Hurontario St.,#407
Mississauga, Ontario
L5A 2E9
Canada

Still Thinking Records
2546 Pollard Dr.
Mississauga, Ontario
L5C 3H1
Canada

Please note there are seperate addresses for the 'zine and the record label. But you can easily contact us or order the 'zine & record through either one. Thanks again for allowing us this space to discuss our thoughts and "plug" our 'zine.

P.S. Anyone who has written us and not received a response from us please try and contact us again.

P.P.S. One member of the Still Thinking "staff", Dave (the person who did a lot of art for issue #1), has left to start his own 'zine called, "I.S.I.T.C.W.Y.A.K.". So when it comes out please support him too.

Hartford case: invasion of Puerto Rico

by **Juan Segarra Palmer & Rafael Anglada Lopez**

Puerto Rican history has been marked by struggle ever since the Spanish invaded the island of Borinquen (''land of courage'') in 1493. Despite fierce resistance, over 99% of the indigenous Taino Indians were killed in the first two decades of Spanish rule. To replace their labor, the Spanish imported tens of thousands of slaves from Africa between 1553 and 1830. In 1868 an antislavery and anticolonial rebellion known as ''El Grito de Lares'' signaled that the island's patriots would prefer to ''die rather than live under Spanish domination.''

In 1898 the U.S. launched its first invasion of Puerto Rico. The purpose was to secure the island's natural and human resources and to use Puerto Rico's strategic location in the Caribbean for U.S. military goals.

Resistance also greeted the U.S. invasion, but the people were poorly equipped to confront the U.S. military. Peasants fought with the only weapons they had—the machetes they used to cut through the island's lush vegetation and harvest the sugar cane. Nationalist political and military organizing were severely repressed by both military and legal methods including the military bombing of the town of Jayuya, scene of a 1950 uprising. The repression, according to one historian, ''could only be properly compared to the conduct of the police in the Union of South Africa.''

Washington's ''second invasion'' occurred on Aug. 30, 1985. The purpose was to secure the arrest of more than a dozen of the most committed opponents of the U.S. presence and policy in Puerto Rico and Central America.

The government alleges that those rounded up were all high-ranking members of Los Macheteros, a clandestine organization. Los Macheteros claimed responsibility for the destruction in 1981 of nine Air Force fighter bombers stationed at Muñiz Air Force base in Puerto Rico, and for the October 1983 rocket attack on the federal courthouse in Hato Rey, Puerto Rico, in retaliation for the invasion of Grenada.

Those arrested on Aug. 30, 1985 include: Ivonne Meléndez Carrión, a PTA president, and her husband, Angel Díaz Ruíz, an early Vietnam-era draft resister; auto mechanic Luis Colon Osorio; locksmith Isaac Camacho Negrón; Elias Castro Ramos, a high school biology teacher; labor attorney Jorge Farinacci García; graphic artist Norman Ramirez Talavera; epidemiologist Hilton Fernández Diamante; and Filiberto Ojeda Ríos, a former musician who had represented the independence movement in various international organizations in Cuba.

In Mexico, meanwhile, the FBI persuaded local and Interpol agents to arrest and torture Luz Berríos Berríos, an occupational therapist, and her two children, aged six and 10. And in Dallas, Texas, agents arrested Berríos's husband, former Harvard student Juan Segarra Palmer. Seven months later in Puerto Rico the FBI arrested human rights attorney Roberto José Maldonado and labor organizer Antonio Camacho Negrón. They also arrested a North American lawyer from Springfield, Mass., Paul Weinberg.

At the hearings on his confirmation as CIA director, William Webster, who as FBI chief was overseeing the investigation of the 15 arrested independentistas, explained that ''Puerto Rico is the 'Achilles heel' of the United States.'' The upcoming trial, to be held in Hartford, Conn., represents an extraordinary effort to bandage that vulnerable spot by isolating Puerto Rican patriots and branding them as ''terrorists.'' Knowing that such an effort would fail in Puerto Rico (where 41% of those surveyed said they considered Los Macheteros to be patriots), the FBI transported the 15 defendants to Connecticut, a state with widespread support for an English-only initiative.

Prosecutors struggled mightily through almost a year of pre-trial hearings to prove two contradictory positions. The first is that the trial is not political, but about a ''simple robbery'' carried out in 1983 by a Wells Fargo employe(A year after the Wells Fargo heist, Los Macheteros claimed responsibility.) The defendants are portrayed as mere ''co-conspirators'' in an ordinary criminal enterprise. At other times, however, the government argues they are part of a vast conspiracy to ''overthrow the U.S. government in Puerto Rico.''

It is indeed the rare robbery trial that involves the seizure of thousands of books and letters, pamphlets, posters, records and photographs. Anything with the words ''Marx,'' ''Castro'' or ''Engels,'' or the names of Puerto Rican patriots such as Don Pedro Albizu Campos, Lolita Lebron or Juan Antonio Corretjer was seized as a ''terrorist training manual.'' Evidence developed during pre-trial hearings demonstrated that an elaborate, politically sophisticated counterinsurgency operation had been in effect for the two years preceding the arrests. The U.S. spared no expense, respected very few rights and was anything but ideologically blind.

PROTECTING SOME OF THE PEOPLES' RIGHTS

One FBI agent testified that his job was to ''protect those who don't want independence for Puerto Rico.'' His superiors construed that mission as permission to violate the rights of those who do. Sledge-hammer-wielding FBI agents broke into homes, rousing children from their beds. Most of the armed invaders—who were dressed in black combat fatigues—did not speak Spanish. Elderly people were shoved around at gunpoint; concerned neighbors and relatives were also categorized as ''terrorists.'' Thousands of hours of private conversations were taped in homes, offices, cars—even showers—all in violation of an absolute ban on electronic surveillance then in effect as part of the Puerto Rican constitution. Nine of the defendants have already collectively spent a total of 161 months in jail without bail, in violation of the absolute right to bail also enshrined in the island's constitution.

The defense is arguing that the status of Puerto Rico and conditions on the island are directly relevant to the case. The prosecutor maintains, however, that such information is out of order, and the judge agrees. The defense has attempted to cite the 1898 U.S. military invasion through which the U.S. purchased the already-independent island from Spain (along with the Philippines and Guam) for $20 million. U.S. citizenship was imposed over the virtually unanimous objection of the Puerto Rican people in order to draft them into the U.S. military during World War 1. For many years it was a crime to fly the Puerto Rican flag, and it is still illegal to display it without the U.S. flag.

The defendants also want to address the enormous strategic significance of this Caribbean island, 13% of which is owned by the U.S. military. U.S. businesses are allowed to operate tax-free for 12 years in Puerto Rico, and the minimum wage is significantly lower than in the States. Also, the island's people have been routinely used as a ''domestic'' third world population on which experiments with dangerous drugs and other products were carried out.

The March 1987 Conference of Foreign Ministers of the Non-Aligned Movement has already indicated concern about the situation of Puerto Ricans incarcerated in U.S. jails—a reference to the Hartford defendants and others such as Alejandrina Torres, who is locked inside a prison within a prison and subjected to severe and prolonged sensory deprivation at the new maximum security unit for female political prisoners at Lexington, Ky.

AUGUST 12, 1987

Juan Segarra Palmer is one of the Hartford defendants; Rafael Anglada Lopez is a lawyer in the case.

(LN, RTP)

Guardian • 33 West 17th St. • New York, N.Y. 10011

Today, Juan Segarra Palmer and Filiberto Ojeda Rios are still jailed in Hartford under the notorious "preventive detention" Bail Reform Act of 1984. They are the longest held prisoners without bail in U.S. history.

Breakthrough PO B 14422, S F , CA 94114 *The following first appeared in the January 1986 issue of* Libertad, *the monthly publication of the National Committee to Free Puerto Rican Prisoners of War.*

Statement from the Hartford 13

First of all, we want to express our revolutionary gratitude for the solidarity and active support you have built for us. But your support is not for us alone. It is for our people's right to freedom. It is support for the right of our people to fight for that freedom with any means within our grasp, and according to the dictates of our conscience.

Our enemies are powerful—armed with far-reaching repressive means, propaganda tools, and vast economic resources. But their motives—exploitation and oppression—are weak. They shout democracy to the four winds. They speak of justice and preach it all over the globe. And they talk about freedom and broadcast it to the farthest reaches of the earth. But yankee "democracy" is nothing but demagoguery, yankee "justice" is nothing but the law they usurped in order to serve the interests of the multi-millionaires and economic consortiums that make up imperialism's social and economic system. And its "freedom" is nothing more than the imperialists' pretext for looting, oppressing, and invading other countries throughout the world.

We have seen them attack nearly every Latin America country. Now we see them invade Central America in the name of "democracy," "justice" and "freedom," as well as support the racist and bloody South African regime. And we feel, in our own flesh, yet another attack on the Puerto Rican nation.

Our people cannot match their economic, military and propagandistic might. But we possess the most powerful weapon of all, one that is capable, in time, of uniting popular sectors in our country and around the world. The reason: because it is our legitimate right to forge our own destiny and our inalienable right to freedom.

Thirteen of us have been captured for believing in these rights but no jail on earth can make us change our chosen path. Likewise, many courageous patriots have been incarcerated within the very belly of the beast. We are all soldiers of the same cause: the cause of independence for our homeland.

We are and shall be united in this effort. Some comrades, the Prisoners of War, are paving the way for the future. Others, Political Prisoners, are sharpening the immediate contradictions. The comrades who have adopted the position of Political Prisoners firmly support those with Prisoner of War status, and recognize their heroism and capacity for courage and sacrifice. Unity, for all, is indispensable. Our fight for independence and against yankee colonialism is the struggle of all our country's social sectors. We revolutionaries have to seek support from all of them. Different forms and methods of struggle should not, *can not* oppose each other. Each individual chooses the one he believes in All together, until victory is won!

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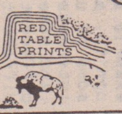

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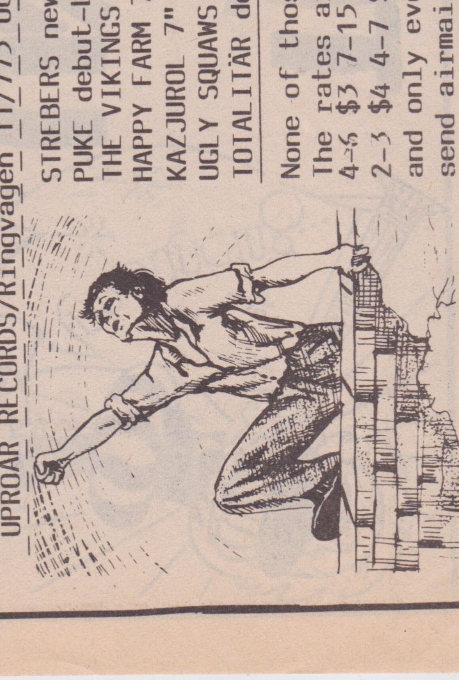

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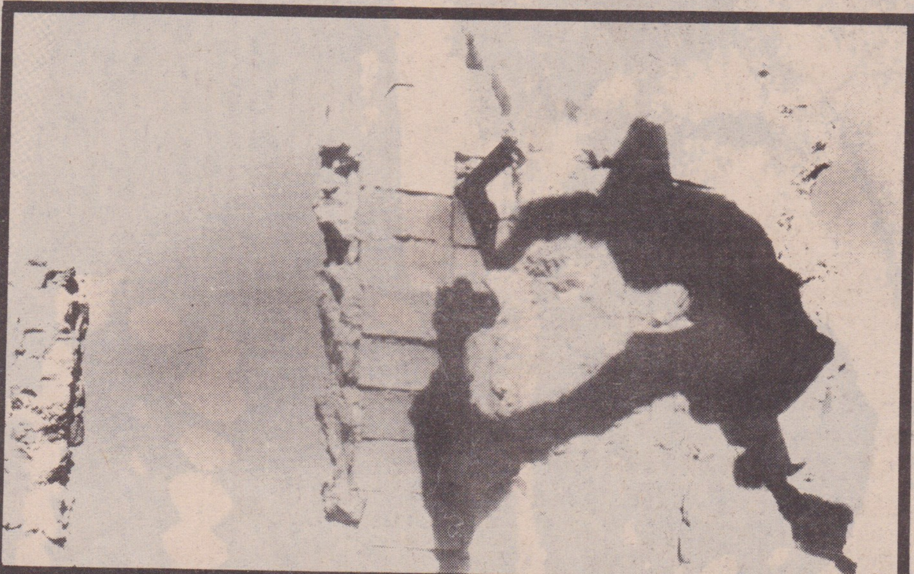

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ENGLAND'S SCREAMING!

What follows is a reprint from an issue of BOMP fanzine that came out November of 1977. The article is a month by month account of the beginning of the early English punk rock scene. Besides the content being historicaly interesting, it does a good job of capturing the rapidfire spontaneity of those days and the intentions that the bands and people held.

ENGLAND. A year ago, what was England to rock but Elton John, Led Zeppelin, Bowie, the Stones...? A distant land full of fading superstars and bearded Grateful Dead worshippers. But not any more! Now every rock & roll fan from Decatur to Dunedin is saving his pennies for an airmail subscription to SNIFFIN' GLUE, salivating for news of the ongoing revolution that has changed the entire shape and future of rock & roll virtually overnight.

PUNK ROCK. At the start, it wasn't much different from the nouveau-punque of anywhere else, until it took root in the cultural mulch of London's out-of-work working-class, and grew into something monstrous — both as a threat to England's established order and a spectacle that has focused more gaping world attention on the sinking isle than anything since the fab moptops. By now the New Wave has covered the globe and no one place can claim any monopoly on it, but there's something about the way they do it in Britain that folks elsewhere can only try self-consciously to imitate. Something's loose in the streets of London; it's out of control, and there's no stopping it now. So before things get any more confusing, we thought this might be a good time to step back and examine how it started, why it happened, and where it might lead....

AS IT HAPPENED:
A CHRONOLOG OF THE U.K. PUNK SCENE

London—1973

With glitter rock, **Bowie**, **Elton**, **Zep.Floyd**, et al, at their peaks, rock concerts were very much a them & us situation. Throughout this year, older rock fans looked to the pubs for entertainment as the "stars" increasingly played fewer concerts and many left England entirely, as tax exiles. As the fans began to realize how impersonal it had all become, there was a desire to return to the basics, first seen in the Rockabilly revival groups that played in the London pubs: **Crazy Cavan, Rock Island Line, Shakin' Stevens,HWild Angels, Fumble.** These bands helped instigate a return to **fun** rock & roll, supported by the well-developed Teddy Boy scene (since the end of the '50s England has always had thousands of diehard greasers (or Teds as they call 'em) who dressed and acted in outrageous '50s punk style and lived in their own self-contained world) and as their legions grew, the Black Raven pub (opposite Petticoat Lane) was a mecca for the movement around this time.

London—1974

The pub-rock scene was by now well established, with all forms of music being performed on a "good-time" level, reaching a high-water mark by the end of the year. The Hope & Anchor had established itself as the leading venue for all pub-rock bands, the most successful at this time being **Dr. Feelgood** (R&B), **Kokomo** (soul), and **Chilli Willi & the Red Hot Peppers** (country rock). By December, **Feelgood** had a record contract and began to hit the provinces; the word soon got around that they were **the** band to see. December saw the release of "Roxette".

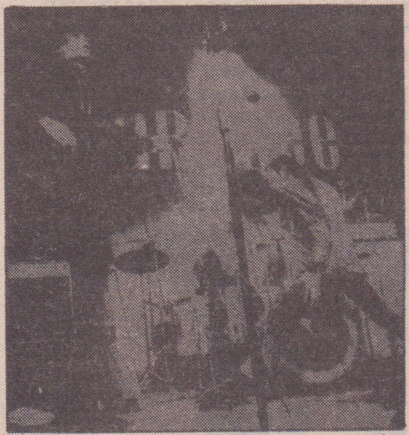
1975

JAN/FEB

The Naughty Rhythms Tour: **Feelgood, Kokomo & Chilli Willi** out on the road together. A great success highlighted by a show at the Rainbow, usually reserved for the superstars. First deffnite superstar backlash seen as **Feelgoods** reach their peak. **Lee Brilleaux:** "We're not a revival band; only two of us were old enough to remember '64". **Wilko Johnson:** "This is the only suit I got."

MARCH/JUNE

Eddie & the Hot Rods decide to leave the Canvey Island and take on London, starting out at some of the smaller pubs. **Don Hughes:** "I saw them at the Rochester playing R&B and featuring a full-time harpist. They were really harsh and raw, bursting with energy. They looked very young, the singer had longer hair then and resembled **Jagger**. I thought at the time that with a bit of grooming they could be rock's answer to the **BCR**'s. Their rivals were the **Michigan Flyers**, another R&B band doing mid-'60s soul numbers—sort of early **Who** but without the aggression. They broke up towards the end of the year."



•DR. FEELGOOD

JUNE/DEC

This was an important formative period, with more and more people turning to the pub rockers and losing interest in Bowie and his ilk. Most of the pub bands were traditionalist if not exactly revivalist, but everybody seemed to be waiting for a band that would display the spirit and aggression of '60s rock along with the spirit of late '70s youth. By year's end, the **Hot Rods** seemed to be the answer, and it was no surprise when they were signed up by Island in December. The **101'ers** appeared around this time and created a large following, as did the **Count Bishops**, **Kilburn & the High Roads**, and **Roogalator.** In October the **Sex Pistols** were put together by **Malcolm McLaren** in his clothing shop Let It Rock, and the began secret rehearsals while McLaren helped create a line of clothing and an identifiable look for the band and their small group of followers.

•EDDIE & THE HOT RODS

•The Bromley Set, earliest PISTOLS followers.

1976

JAN/FEB

Hot Rods tour with **Kursaal Flyers**. First release, "Writing on the Wall" comes out on Island. **Lew Lewis** (harpist) leaves group to form own band. **Sex Pistols** play the Marquee and get banned for having naked girls on stage—a gimmick they soon abandon. On Feb 20th, the **Pistols** are mentioned for the first time in the daily papers, as the **Evening Standard** reports on the Marquee banning. On Feb 28th, the **Pistols** are dismissed as **Hot Rods'** support band after only one gig.

MARCH

The Stranglers tour London & provinces; **Sex Pistols** play support to them at the Nashville pub on the 16th. The **101ers** back up the **Troggs** on a national tour. **Pistols** play the 100 Club for the first time, supporting **Plummet Airlines.**

•THE STRANGLERS

APRIL

The **101ers** do an extensive tour of the country. The **Pistols** support them at the Nashville on the 3rd. On April 29th they again play the Nashville, with flyers handed out "Party with the Sex Pistols". The admission was 50p. At this point the only safety pin to be seen was the one holding up **Rotten's** fly,,, **Johnny's** most offensive act was picking his nose, which led to a flood of comments like "pick us a winner" etc. They hadn't written "Anarchy" yet but were doing all original songs like "Problems" and "Pretty Vacant" along with the **Monkees'** "Stepping Stone", the **Who**'s "Substitute" and the **Small Faces'** "What'cha Gonna Do About It". **Chris Spedding** reported to have checked them out at the 100 Club.

On Sunday, April 4, the legendary El Paradise gig—the most significant yet for the **Pistols. Johnny Rotten** smashes his mike stand and the first load of abuse is heard from the audience, initially from **Vivien Westwood** (McLaren's partner). They attempt a 2nd set, give up, and then a "stripper" appears. On April 24, the first full-length article on the **Pistols** appears in **Sounds**. Rotten says: "I hate hippies and what they stand for I hate long hair, I hate pub bands. I wanna change it so there's more bands like us." On April 30, **Pistols** get involved in a "punch up" which gets them banned from the Nashville.

MAY

Teddy Boys (who resent and dislike the 'punks') march on London, led by **Screaming Lord Sutch**, to demand their own radio show on BBC. **Kiss** and **Patti Smith** tour England. **The Ramones** first LP hits the shops and draws rave reviews. **AC/DC**, from Australia, playing in London and making an impact. Meanwhile **Jethro Tull** releases "Too Old to Rock & Roll"—how apt! "Punk" becomes an increasingly common word in music press, first describing **Nils Lofgren** and **BOC**. Late May, **Sex Pistols** enter Majestic Studios with **Dave Goodman** producing, and record 3 original tracks. **Princess Margaret** checks out the **Stones** at Earls Court.

JUNE

Dr. Feelgood head for the USA. **Hot Rods** release "Wooly Bully" **Graham Parker & the Rumour** start gigging. Interest in **Ramones** pushes their LP to top of the import charts. **Chris Spedding** forms a band & hits the road. **Mick Farren** provokes strong response from readers with his NME article "The Titanic Sails At Dawn" in which he argues that the superstars like **Rod Stewart** and **Elton John** have become so cynical, materialistic and decadent that their world must collapse under its own weight. Sample comments: "Stewart can spend 5,000 pounds on a 'party' when less than half that would get a bunch of poverty stricken punks on the road. The sooner the Titanic founders with all hands, the better. Then maybe the kid next door with his Fender copy will get a chance—he's got a lot more to say."

•Gene October [CHELSEA]

JULY

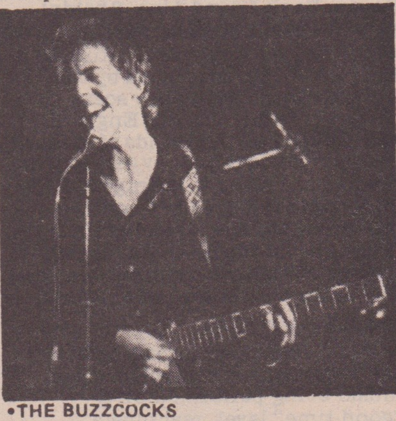
Another important month. **Joe Strummer** breaks up the **101ers** after seeing and hearing the **Pistols.** His new band is initially called **The Heartdrops**. An all girl punk band called **SS & the Destroyers** is reported to be in rehearsal. A lot of bands are appearing overnight: **Subway Sect, Slaughter & the Dogs, Chelsea.**

The Ramones play the Roundhouse July 4, supporting the **Flamin' Groovies.** One of the year's most-anticipated gigs, it symbolized the growing gap between the beginnings of the British new-wave and what it was becoming, and polarized many of the fans and critics. The **Groovies'** refusal to be the kind of stereotyped punk-rockers many expected them to be was criticized by some, while others dismissed the **Ramones** for their lack of musical finesse. This was the first sign of what was to become an increasingly dominant element in British punk-rock, its insistence on a limited and extremely stylized musical and visual definition of what was acceptable as "new wave"

In mid-July Joe Strummer announces that his new band is called **Clash.** The **101ers** single comes out on Chiswick, further symbolizing the shift from R&B to political punk. The **Pistols** banned from appearing at French punk rock festival August 21, promoters saying they "go too far." Group also banned from the London Rock Garden. **Gorillas** release first record, **Hot Rods** release live EP from Marquee. British press goes wild, calling them the ultimate punk rock band. **Pistols** at this time are still despised by most, and generally play

PETER KODICK

•Andy Blade, Ian Woodcock [EATER] with Capt. Sensible [DAMNED]

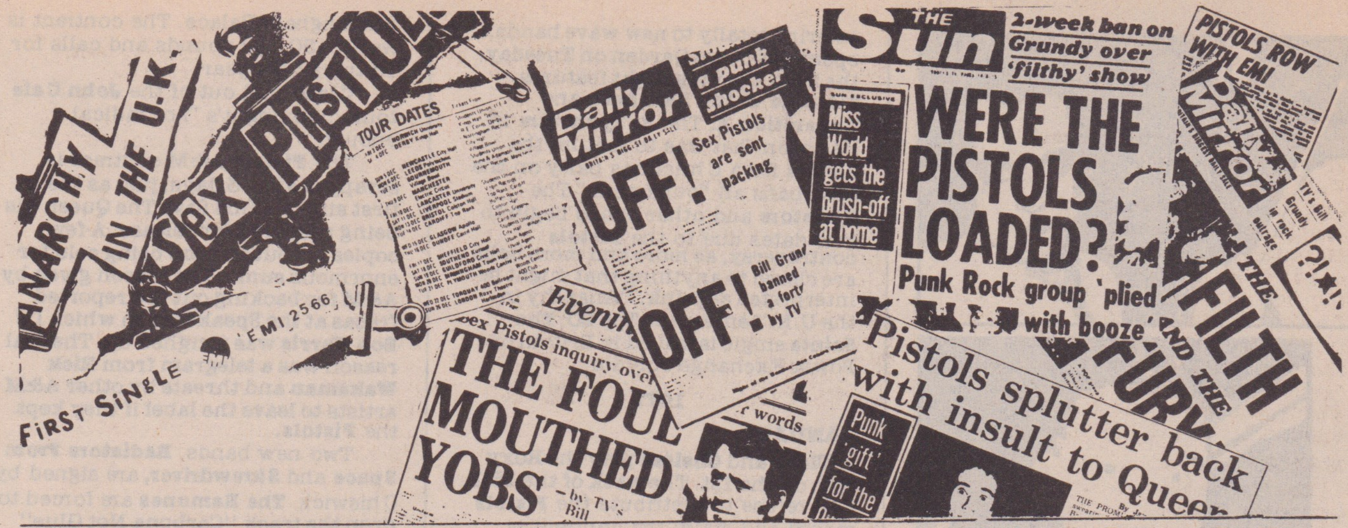


PETER KODICK

•THE BUZZCOCKS

ST. VENSON

•THE CLASH



to a handful of faithful fans at the 100 club.

Pistols,Slaugher & the Dogs, Buzzcocks play Manchester Trade Hall. "Anarchy in the U.K." is added to the **Pistols'** set for the first time. **Junior Murvin's** "Police & Thieves" issued, around the time of the Notting Hill Carnival riots.

Safety pins now becoming a fad, and at each Pistols gig more people seen wearing the full regalia. **Sid Vicious** was in the 100 Club every week doing the "Pogo". If anyone started the dance, it was him. **Damned** officially announce their formation.

AUGUST

Stiff Records label announced; first release, **Nick Lowe's** "So It Goes" at end of month. Teddy Boys win battle with BBC to get R&R programme. **Sex Pistols** appear on TV's "So It Goes", a controversial late night rock show. They do "Anarchy" and feature **Jordan** in Nazi regalia throwing chairs at the group. **The Vibrators** announce their arrival on the scene.

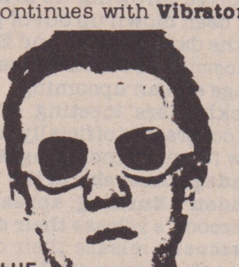
PETER KODICK

•Local geeks at Roxy Club

Sniffin' Glue magazine appears about this time, as does a front page editorial in the **Evening Times** demanding that the Ramones' "Now I Wanna Sniff Some Glue" be banned. **The Clash** play their first gig to a gathering of rock press in a rehearsal room. Initially they were a 5 piece band (now down to 3). **Pistols, Buzzcocks** and **Clash** play Screen at the Green, Islington. **Hot Rods** appear on "Top of the Pops" as "Get Out of Denver" rises on the charts.

SEPTEMBER

Runaways arrive in London for their first tour. **Dr. Feelgood**'s live album released—about a year too late but it makes #1 anyway. **Pistols** now starting to receive heavy publicity in the press, particularly from **Caroline Coon** in **Melody Maker** and **Jonh Ingham** in **Sounds. The Stranglers** (formed in June) now being billed as the latest in "shock rock". Sept. 20, a Punk Rock Festival at 100 Club features **Pistols, Clash, Damned,** and **Stinky Toys** (a French band). Next night it continues with **Vibrators, Chris Spedding** band, **Buzzcocks, Subway Sect.** That same night, the **Hot Rods** played the **Marquee** about 1/2 mile away. This was a turning point for the **Pistols** and the whole punk rock scene. Due to violence at the festival, the 100 Club directors announced that no punk bands would be allowed there again. **Ron Watt**, who runs the club, said "I want to stress that I don't blame any of the bands. I just hope that punk rock is not becoming synonymous with violence."


•Mark P., SNIFFIN' GLUE

OCTOBER

The punk phenomenon takes off in a big way. **The Sun**, a national paper, features a center-page spread on the movement. **Eater**, although together since the previous Christmas, now start getting attention as the youngest band yet. Some great quotes from **Sid Vicous** around this time: "I've only been in love with a beer bottle & a mirror". "I don't understand why people think it so difficult to learn to play guitar. You just pick a chord, go twang and you've got music."

Friday, October 8, **Pistols** sign to EMI. After a short European tour, group enters Lansdowne Studios to record "Anarchy" and others. The **Damned** become the first "new wave" band on vinyl with "New Rose" released Oct. 23.

NOVEMBER

According to **Sounds**, "Punk Takes Off. **Sex Pistols**' "Anarchy" is released on the 19th. **Vibrators**' "We Vibrate" released on the 12th. A **Ramones/Sex Pistols** tour is announced for Dec/Jan. The **Hot Rods** embark on a major 2-month tour of England. The **Ramones** cancel their tour. **Richard Hell**'s "Blank Generation" EP is released on Stiff in a special limited edition.**Hot Rods** album issued. Malcolm McLaren is interviewed at length in NME by **Nick Kent** (this after the latter had been chain-whipped by Sid Vicious at a Pistols gig) and described as "the Col. Tom Parker of Punk Rock". **Saints'** recorded "Stranded" becomes a surprise underground import hit.

DECEMBER

Wednesday, Dec. 1, **Bill Grundy** interviews the **Pistols** on Thames TV. Screened in the early evening, the actual interview lasts only 2 minutes and is shown only in the London area. **Grundy** goads the group into saying a few naughty words, and for the next 2 days, the interview is front page national headline news. The "Anarchy Tour" featuring **Pistols, Damned, Clash,** and **Johnny Thunders' Heartbreakers** is scheduled to begin Dec. 3; by then the tour is in total chaos as local councils close the doors of their civic halls and new venues are being found, then cancelled, hourly. The **Pistols** refuse to play in front of Derby "Concillors" who have offered to pass judgment on the group's acceptability. Elsewhere there are protest meetings outside places where the tour is scheduled.

PETER KODICK

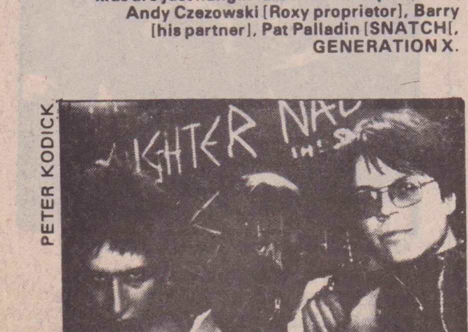
•SEX PISTOLS signing A&M contract.

New bands the **Slits** (all girls) and the **Boys** appear. The **Roxy Club,**

•Now I wanna be your dog.....

PETER KODICK

•Twelve forty-five at the Roxy Club and the kids are just hangin' around. Lineup includes Andy Czezowski [Roxy proprietor], Barry [his partner], Pat Palladin [SNATCH[, GENERATION X.



PETER KODICK

•WIRE

catering totally to new wave bands, opens in Covent Garden on Tuesday, the 21st. Opening night features **Siouxsie & the Banshees** and **Generation X.** The Roxy **theatre** in Harlsden that was to feature the **Pistols** for a Christmas party on the 24th bans all "punk acts." The **Vibrators** and other bands begin to lose dates due to the **Pistols** controversy, as more and more halls are closed to anything that might be interpreted as punk. "Anarchy in the U.K." enters the Top 20. **The Saints** single is issued in Britain on Power Exchange/Polydor.

1977

JANUARY

Clash and **Chelsea** play the Roxy club on the 1st. The week of the 15th, EMI refuse to distribute the **Pistols** record and claim the contract is scrapped. The **Pistols** at first deny this, then give interviews saying EMI is illegally trying to terminate their agreement. The supposed cause, a reported throwing-up at an airport, has been blown up out of proportion by the daily papers, and EMI is concerned about its conservative image and an upcoming stockholders' meeting. On Jan. 22, the contract is officially terminated. New fanzines including **White Stuff, Bondage, Anarchy in the UK**, and **London's Burning**, appear. The Buzzcock's release their debut EP. **Buzzcocks** release their debut EP. **Stranglers** sign with United Artists

FEBRUARY

The Clash, after avid speculation, sign with CBS. The **Pistols** cancel their European tour. On the 18th the **Damned** album becomes the first new wave LP to be issued. The **Roxy Club**, scheduled to shut down, is given another 3-month lease. The **Stranglers** are banned because of a supposedly obscene T-shirt worn by one member at a gig. On the 19th, the **Jam** sign with Polydor, while **Johnny Thunders' Heartbreakers** sign with Track. **Damned** sign to do a tour with **T.Rex. The Hot Rods** headline the Rainbow, first punk band to fill a large venue, but already are victims of abuse from younger punkers as not being "relevant" enough. NME says "They have energy, sure, but so what? If there's anything more unforgiveable than old passe rock it's young passe rock."

MARCH

Clash "White Riot" issued on the 18th. On the 5th, **Pistols** sack bassist **Glen Matlock**, who later forms his own band, the **Rich Kids.** His replacement is **Sid Vicious. Buzzcocks** vocalist **Howard Deveteo** also quits.

Adverts play the Roxy. **The Boys** sign with Nems. **Eater** release their first single, on a new label started by **Dave Goodman,** original **Pistols** producer. On the 11th, **Clash, Subway Sect** and **Buzzcocks** play Harlsden Colliseum. **Stranglers** enter the Top 50 at #44.

Pistols sign contract with A&M on the 10th outside Buckingham Palace. The contract is worth 150,000 pounds and calls for 18 tracks per year.

Clash pull out of the **John Cale** tour, claiming it's "not radical enough."

The **Pistols** A&M contract is scrapped after 3 days, just as the first single, "God Save The Queen" is being prepared for release. A few copies get out and are being sold for enormous sums. The reason given by A&M for backing out is a reported fracas at the Speakeasy in which DJ **Bob Harris** was roughed up. The real reason was a telegram from **Rick Wakeman** and threats by other A&M artists to leave the label if they kept the **Pistols.**

Two new bands, **Radiators From Space** and **Skrewdriver,** are signed by Chiswick. **The Ramones** are forced to drop the track "Carbona Not Glue" from their second album in order for it to be released in Britain. They rush into the studio and cut a substitute track, "Babysitter". **Cherry Vanilla** and **Wayne County** arrive in England for extensive tours. **Johnny Moped** does early gig at the Roxy. **Johnny Thunders' Heartbreakers** go into Essex Studios and cut four tracks.

The Stranglers headline their first major London concert, at the Roundhouse. **Iggy** begins his U.K. tour. **The Downliners Sect**, touted as one of England's original punk rock bands (ca. 1965) reform. **Black Sabbath** announce they are going into tax exile.

APRIL

On April 2, the **Damned** are forced to abandon a gig at Stirling University after being bombarded with beer cans etc., from a hostile audience. On the 4th, the **Pistols** play Screen at the Green in Islington. The gig is free and completely unpublicized. The record of "God Save the Queen" is played publicly for the first time. Their film "Sex Pistols #1" has its first showing as well.

The Stranglers LP is released The **Gorillas** break up, after being hyped as the next big group. The **Damned** LP hits the charts. On April 6, the band fly to the USA, thus becoming the first new wave band to tour America (their third major first).

A photo of **Johnny Rotten** crucified is released for Easter, but no "bigger than Jesus" scandal results. **Wilko Johnson** exits the **Feelgoods. The Jam**'s "In the City" is released and makes #30 in the charts. The **Clash** LP enters the charts first week #12. The **Stranglers** LP is at #43. The **Adverts** single is released on Chiswick. **Hot Rods** release "I Might Be Lying."

Guitarist **Bob Andrews** of **Generation X** has his head split open by a thrown beer glass; band announces they'll wear protective head gear at future gigs. The **Heartbreakers** begin a 24-date tour and issue their first single with the first 2,000 copies in a special 12-inch pressing. **Boys** single "I Don't Care" issued.

New tours by the **Vibrators** are announced, and the **Pirates**, former **Johnny Kidd** backing group who reformed in December '76 in the wake of the new wave. **Mark P.** of **Sniffin' Glue** announced he's starting his own label, **Step Forward Records**, to be distributed by Polydor.

MAY

Ramones' "Sheena is a Punkrocker" released on the 15th. Pye signs the **Fabulous Poodles. Stranglers** announce a massive 34-date tour. **Vibrators** on tour, new single "Baby Baby" released on the 24th. On the 7th, Rainbow Theatre wrecked after **Clash** concert. The week before, **Roxy Club** announces that they'll no longer book exclusively 'new wave' bands but add disco and old wave music during the week.

Sex Pistols sign to **Virgin.** "God Save the Queen" released on the 27th. TV adverts for the record are banned.

New bands emerge: **999, XTC, Police, London, Models. Jam** LP released. **Dr Feelgood's** 'Sneakin' Suspicion' also released; critics view it as sure sign the group is on its last legs.

Jam plan major tour—35 gigs including 3 free concerts. **Slaughter & the Dogs** release their first single. **Television** and **Blondie** arrive in England for their first tours.

JUNE

"Big Brother Declares War on New-Wave" reads the headline in NME, as reports pour in from around England of new wave acts being denied access to venues. In one week, the **Damned, Stranglers** and **Jam** are banned by local councils.

"God Save the Queen" enters the charts at #27. A live album, recorded at the **Roxy Club** and featuring **Slaughter & the Dogs, Buzzcocks Adverts, Wire, Unwanted, Johnny Moped** and **X-Ray Spex** is announced by EMI.

Johnny Rotten's mother is interviewed in the **Islington Gazette.** "I can understand people being shocked at something new. But that's no reason for the press to invent stories about my son's group commiting all over Heathrow airport..." And "Groups like Johnny's help society by bringing kids in off the streets."

Chelsea and **Cortinas** both issue records on Step Forward. **Ramones, Talking Heads** and **Saints** do concert at the Roundhouse on the 5th.

In honor of the Queen's Jubilee, the **Pistols** hire a boat (aptly named the Queen Elizabeth) to float down the Thames (paralleling the jubilee procession) while the group plays —something they would not be allowed to do on dry land. Half a dozen police boats follow them, and the boat is forced to dock at Charing Cross pier while the band plays "No Fun". They are ordered to stop, but don't until the plug is pulled.

Malcolm McLaren and several others are beaten and arrested by police.

JULY

This month, violents erupts as never before, starting with the death of student Patrick Coultry, who was stabbed to death at a punk gig in Dublin, **The Radiators From Space**, who were headlining the punk festival, are subsequently banned from a number of Irish venues. The same week, **TV Smith** of the **Adverts** is worked over in a London street, by a gang of Teds. The **Daily News** headlines "Rotten Razored", after **Johnny Rotten** is slashed with a razor and beaten up; a few days before, **Paul Cook** of the **Pistols** had been beaten by six men armed with an iron bar.

'Live at the Roxy' album, and **Sex Pistols**' "Pretty Vacant" single issued. New records by **Celia & the Mutations, Rings, Models. Jam** headline at Hammersmith Odeon, and **Clash** top bill at Britain's first indoor punk festival, at Digbeth Rag Market in Birmingham, the 17th, along with the **Heartbreakers, Saints, Slits, Subway Sect, Rich Kids, Snatch, Shagnasty, Tanya Hyde,** the **Tormentors** and **Stinky Toys** is announced. Other major punk festivals are planned—one at Windsor, which is cancelled when local authorities hear of it, and another near Bromsgrove in Worcestershire scheduled for August 26/27, on a 50-acre site, with 30 top British and American new wave bands.

Chiswick Records signs distribution deal with **Anchor. Johnny Thunders' Heartbreakers** are threatened with deportation over a technicality of work permits, while the **Pistols** are rumored to be planning to go into exile. **Jean Jacques Burnel** of the **Stranglers** is called up for military service by the French army.

More violence strikes as the month proceeds: The **Stranglers** and the **Boom Town Rats** are attacked on stage at separate gigs. **Kid Reed** of the **Boys** is hit with a bottle after a gig, and the **Damned** are involved in three incidents during one of which **Dave Vanian** suffers a dislocated shoulder. There are also reports of widespread fighting before and after gigs, between punks and hostile non-punks. A leading member of the GLC council, which must authorize any pop concert in the London area, admits in print that punk rock and in particular the **Sex Pistols** will be prevented by any and all possible means from appearing in the city. Anarchy reigns in the U.K. at last...

This is as good a place as any to close this portion of our story. During August most of the unsigned bands in England got signed and put out records, several important new labels were launched, the Pistols went on tour and signed their US deal with Warner Bros and things in general kept getting crazier. The only way to keep up with it all is to read SOUNDS and NME every week, and we recommend you do. Better yet, go to England!

PETER KODICK

•Sid Vicious [SEX PISTOLS]

•New dances are invented nightly at British punk gigs; here, teenagers demonstrate 'The Mangle'....

•Mini-skirts the latest thing, uh huh...

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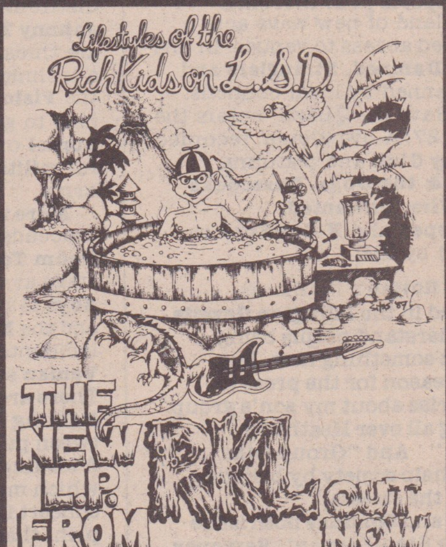
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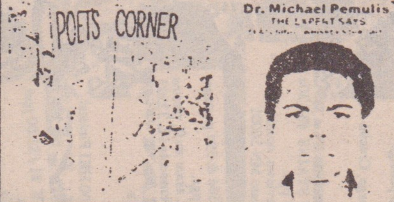
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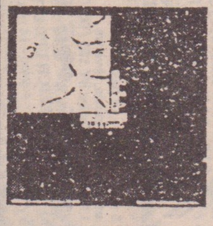

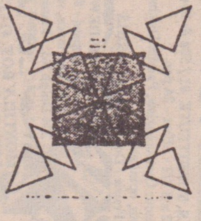

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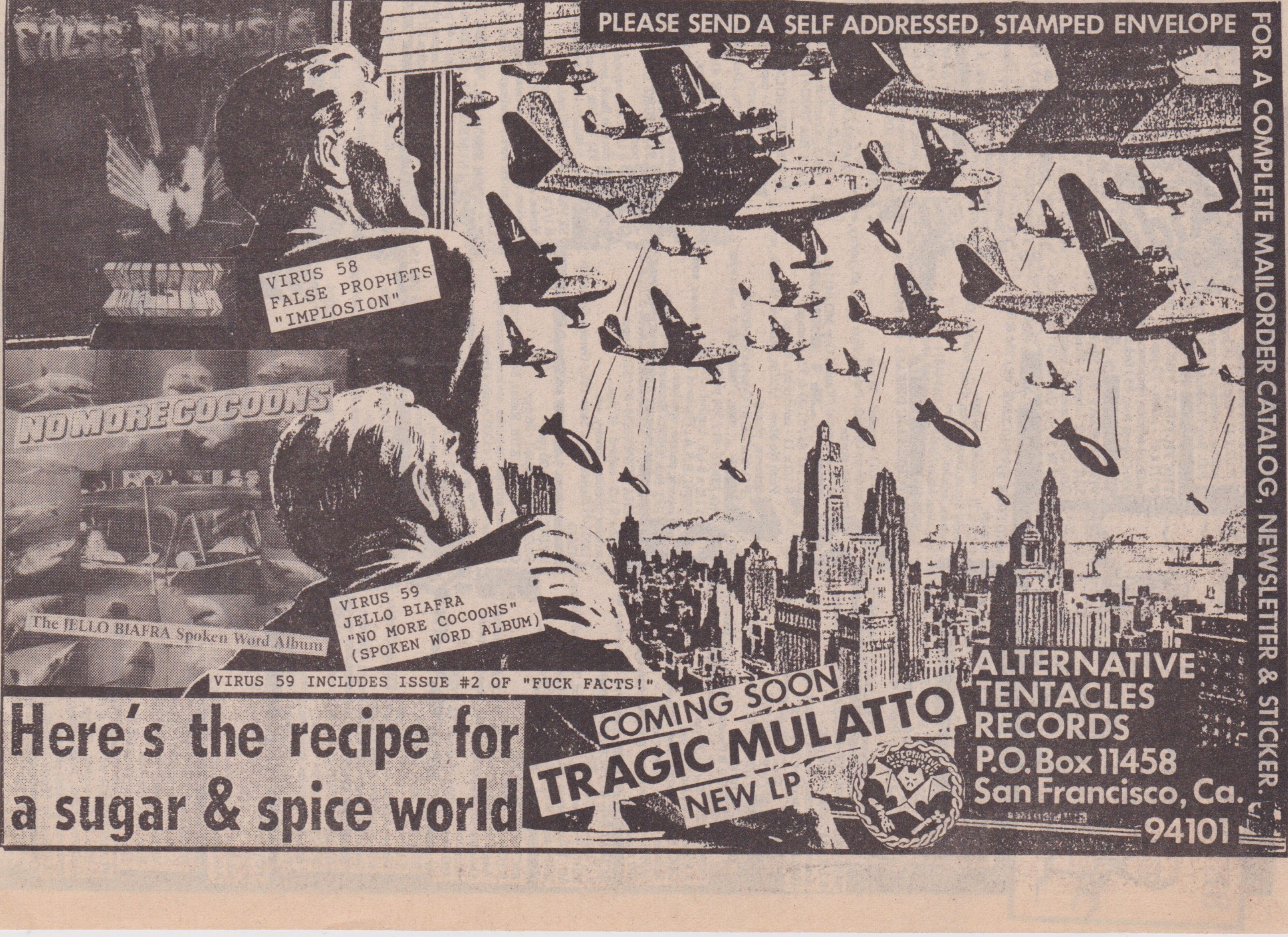
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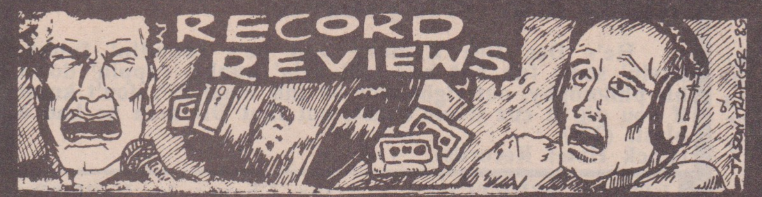


REVIEWERS
(JB) Jeff Bale
(Dog) Dogtowne
(RG) Rob Glaser
(WG) Walter Glaser
(RS) Ruth Schwartz
(SS) Steve Spinall
(MS) Martin Sprouse
(TY) Tim Yohannan

Send MRR your record or tape for review. If possible, send 2 copies of records (one for review, one for radio airplay). With tapes, only one copy is necessary, but it must be a "for sale" tape to be reviewed. The address is: Maximum Rock'n'Roll
P.O. Box 288
Berkeley, CA 94701

North America/ North America/ North America/ North America/ North America/ North America/ North

AFFIRMATIVE ACTION - "Go Play in Traffic" cassette

Pretty hot stuff here from this NY bunch: slow to fast HC with what sounds like good lyrics. Rather original, also worth looking into. (WG)
(Jim McNaughton, 15 Marie Lane, Middletown, NY 10940)

ATOMIC GODS - "Critical Mass" cassette

Hot metallic HC with topical lyrics covering apathy, self-indulgence, and oppression. Not much guitar wanking, just full-on power, a great tape. (WG)
(A.G.H.Q., 6409 Bristol Way, Las Vegas, NV 89107)

AWARE - cassette

Straighforward thrash energy from these CT kids. Lyrics seem to fall in the "positive" category. Purdy good. (WG)
($3 to 2 Cedar Crest Dr., Danbury, CT 06811)

JELLO BIAFRA - "No More Coccoons" - double LP

Like all spoken word records, it may be hard to listen more than once, but a good listen it will be. Jello's in great form here, doing his satirical Lenny Bruce approach to politics, punk, culture, etc. A very scathing attack causes thought and quite a bit of laughter, and gives a really good insight into how the DK's former guiding light views the world. A wealth of information on most of today's attacks on freedom. (TY)
(Alternative Tentacles, PO Box 11458, SF, CA 94101)

BIG BLACK - "He's a Whore"/ "The Model"

Great cover on this 45, with a CHEAP TRICK rip off tune/sleeve on one side and KRAFTWERK on the other. Musically, it's crunching pop, whatever that is. (TY)
(Touch & Go, PO Box 25520, Chicago, IL 60625)

BIG BLACK - "Songs About Fucking" LP

Trendy title. And there is a song about fucking. (Plus a few anti-love ones too.) Meaning and trendiness...Oooh. Although they don't instantly wow me this time, this LP is as demented, crunchy, and interesting as always. And the end. The end. (RS)
(Touch n Go, PO Box 25520, Chicago, IL 60625)

BIG STICK - "Crack Attack" EP

This is a document of one of two BIG STICK members' tragic family seperation, daughter's death and is as anti-poverty, drug, and racism as conceivable. Musically rap, scratch, noise a-rama (a la "Cookie Puss") and great in its repetitiveness. But it is one of the most lyrically powerful pieces witnessed in a long time. Real and frightening. (RS),
(Buy Our Records PO Box 363, Vauxhall, NJ 07088)

BROADAX - cassette

They're from Venice. Guess what they sound like? Right, metal/hc with not too much happening lyrically. Not the worst thing I've heard and not the best. Mediocre. (WG)
($2 or a blank tape to Rey Payomo, 2457 Walgrove Ave., L.A., CA 90066)

BURNT - "Social Disease, Plastic Girls"

A self-released 45 from NJ's BURNT. "Social Disease" is a great garage punker with raunchy guitar, gruff but plaintive lead vocals, catchy melodies and entertaining serio-comic lyrics. The flipside is a faster anti-gurl rant with much less overall appeal. Good primitive sound. (JB)
(Headache, 47 Myrtle Ave, Midland Pk, NJ 07432)

CATTLE - Escalator Stampede" EP

Hmm, "Ghost Riders in the Sky"-type 'western" instrumental, pulsing fuzz-guitar industrial punk, '77-type dumbo punk, and yet another instrumental--all on one slab. The styles clash, but the music hangs. (TY)
(Addled Records, PO Box 40421, Tucson, AZ 85717)

COUNT SPATULA - "Mary John/Ah Ah"

Fun rock n roll, evolving out of paisley rockers THE MARSUPIALS. Not really too rocking, but jaunty garage stuff. (TY)
(Cra-Zee Records, P. O. Box 57264, Los Angeles, CA 90057)

CRUCIAL YOUTH - "Straight and Loud!" EP

They exaggerated straight edge to an absurd extreme, and it's amazing how many people took them seriously, both pro and con. With songs against littering, in favor of rewinding video cassettes, and a "positive dental outlook", all done in imitation of Ian, Kevin, Pat and Ray, you've gotta lighten up. Lots of fun. (TY)
(Dave Madsen, 6 Arbor Lane, Holmdel, NJ 07733)

ELECTRIC LOVE MUFFIN - "Playdoh Meathook" LP

A generally energetic pop band, though not all the songs here are really revved up. At times it's like the REPLACEMENTS meet DOA, meaning lots of bounce and guitar/rhythm crunch. Lyrically romantic, and with an unusual cover of the BEATLES' "Norwegian Wood". Recorded in 1985! (TY)
(Buy Our Records, PO Box 363, Vauxhall, NJ 07088)

EMBRACE - LP

The long awaited album by this now defunct band and after listening to this record it's a sad fact the band was so short-lived. They strike a lot of mid tempo similarities with a clean, complex RITES OF SPRING sound and when combined with the diversly intense vocals, a lot of interesting sincere music is created. The lyrics are thoughtful, critical, concerned and right on! Overall, a great record that has a lot to offer! (MS)
(Dischord Records, 3819 Beecher St NW, Wash DC 20007)

EXCEL - "Split Image" LP

Finally, the long-awaited album by this Venice band. Basically, this hot LP showcases EXCEL's intense HC/metal sound in a good light: very powerful tunes with personal/anti-conformity themes. A really intense album from perhaps the only Venice act who reveal some intelligence. (WG)
(Suicidal Records, PO Box 5512, Venice, CA 90291)

FAIL SAFE - LP

Driving mid-tempo punk crossed with that later period Black Flag psychotic sound. Lyrics are mostly in the twisted personal vein. Overall, a rather interesting combination, pretty good. (WG)
(PO Box 5295, Succursale B, Montréal, Québec H3B 4B5, CANADA)

THEE FOURGIVEN - "Testify" LP

A plethora of 60's styles can be found on this new FOURGIVEN release. Although there's an occasional fast punker ("Call Me Animal"), most of the material is in the atmospheric mid-tempo vein. Nothing is really wrong with the songs, but in general they lack sufficient wild abandon, guitar power, or hooks to really hold my attention. Note: the MIRACLE WORKERS represent the definitive 60's punk standard nowadays. (JB)
(Dionysus, Box 1975, Burbank, CA 91507)

FOETUS ALL NUDE REVUE- "Bedrock" 12"

FOETUS is continuing the greatest blues/punk/industrial mania around.. Really crunchy and powerful stuff as well as musically interesting and varied in influence. The title track is a demented big band number and the rest is big builups, and noise abounds. A really good one (no disco). (RS)
(Relativity, 187-07 Henderson Ave, Hollis NY 11423)

GIRL TROUBLE - "Tarantula/Old Time Religion"

The A-side is a cool James Bondish-type instrumental, while the flip is foot stompin', CRAMPS-like rocker. A good second effort. (TY)
(K Records, Box 7154, Olympia, WA 98507)

HELL COWS - "G Spot Crunch" EP

HALF JAPANESE meets BUTTHOLES? Quirky post-something-or-other? The FALL on DMT? It's hell being a cow. (TY)
(Mike KWG, P.O. Box 8603, Portland, OR 97207).

HENRY ROLLINS/ GORE - split LP

Hank and Co. pound out a half dozen bone-breakers, and then Holland's GORE return the compliments with their monotonous post-metal instrumental sound. Lots of crunch on both sides, but there's an oppressive feel to the whole slab, a tedium to the non-melodic attack. (TY)
(Ersakt Records, Willem II Straat 37, 5038 BC Tilburg, HOLLAND)

HICKOIDS - "Hard Corn" EP

These HICKS belch out their country roots, and though only on 1 track (a cover of "Take it Easy") do they hit it punk style musically, they manage to mangle the genre lyrically on all 4 cuts. For cowpunks. (TY)
(Toxic Shock, Box 242, Pomona, CA 91769)

HUMAN ZOO - 12"

Hard to say exactly what this band is, but there's a picture of a bedraggled IGGY-like character on the back cover, and in many ways the 6 songs here relate back to early '70's rock as well as '76-'77 type garage. Basic. (TY)
(Hospital Records, 5904 Ridge Ave. #1, Cincinatti, OH 45213)

IGD - "The Joke That Went Too Far" cassette

Musically, these guys totally blaze: intense, ripping thrash and speedcore. Lyrically they are hurtin', lots of sexist bullshit, etc. Does the bad outweigh the good? You decide. (WG)
($3 to I.G.D., 11000 Fair Oaks Blvd., Fair Oaks, CA 95628)

IDENTITY CRYSIS - "Tied to the Tracks" EP

Very speedy yet noisy California thrash, recorded in a way that leaves the rough edges but the charm as well. Nothing original, but lotsa fun. (TY)
(Doug Moody, PO box 1596, San Marcos, CA 92069)

IMPULSE MANSLAUGHTER - "He Who Laughs Last... Laughs Alone" LP

Pretty inspired and raging hardcore here. Lots of different tempos, all delivered with an edge that makes you take notice, tunes that are distinct, and lyrics that usually hit home. Very good effort. (TY)
(Underdog Records, PO Box 182, Chicago, IL 60614)

INSOLENTS - "Spit in the Mirror" LP

Decent but relatively unvaried hardcore here. The songs do indeed have melody to them, but the overriding impact is from the metal-heavy rhythms, the similarity of tempos, the gruff vocals. This LP is much like their previous EP, though not quite as clear in production.(TY)
(Doug Moody, PO Box 1596, San Marcos, CA 92069)

INTENSE MUTILATION - "Greatest Shits" cassette

Although I love stupid humor, these guys go a bit too far with their anal/penile humor which gets annoying and, at times, insulting to certain people. Hey, they said it was shit, not me. (WG)
(P. O. Box 464, New Hyde Park, NY 10040)

DEE DEE KING - "Funky Man" 12"

He's Dee Dee Ramone and he's soundin' funky, havin' some fun but he's still bein' punky, rappin' down his philosophy, out right now on this maxi EP, don't know if you dig it cuz it ain't fast, but that DD man he had a blast. (TY)
(Rock Hotel Records)

LITTLE WRETCHES - "One Chance in Hell"/"Bow With a Gift"

Kind of a hard one to peg--their next record after this one, will be on the CYNICS "Get-Hip" label which would give you the drift that they're somewhat based in a tough garage sound. But actually there's a more nice folk-rock influence with a touch of violin that reminds me in a good way of the MEKONS, VAN MORRISON and the POGUES. (DOG)
(Bamm! Bamm! Records, 3920 Middleboro Road, Pittsburgh, PA i5234)

MDC - "Millions of Damn Christians" LP

A very well-rounded, powerful, humorous yet political release, much improved over the last one. Dave is really out there, and his character really comes across here, Experimentation usually works on this release, the lyrics are sharp, the cover art is a treat. Side 2 lags at times, but I think the guts and sentiments come across really well. MDC is one of the few HC bands to really cut across time and cultures. (TY)
(Boner/R Radical)

MECCA NORMAL - "Oh Yes You Can" - EP

David Lester (guitar) and Jean Smith (vocals) team up for some neo early PATTI SMITH rock n roll poetry. One track, "Strong White Male", really stands out--very haunting. (TY)
(K Records, Box 7154, Olympia, WA 98507)

MISFITS - "Evilive" LP

A re-issue with a few extras thrown in. Ooh, it's scary. (TY)
(Caroline Records, 5 Crosby St., New York, NY 10013)

NASAL SEX - "The Gospel According To..." cassette

Quick thrashed out punk with lyrics which cover racism, nuclear weapons, and personal issues. Catchy tunes, well thought-out words, overall, a great job. (WG)
($4 U.S./$5 foreign to NASAL SEX, 1645 Peregrino Wy., San Jose, CA 95125)

NOTHING IN PARTICULAR - "Thank Us" EP

Some jangly pop-punk here, maybe sort of like the MONKEES. Real smooth and relaxing, but emotional. Pretty neat. (WG)
(Lone Wolf Records, 1235 Lambeth Rd, Oakville, Ont L6H 2E2, CANADA)

NEGATIVLAND - "Escape From Noise" LP

Fourth album by this very hard to describe East Bay group. Sound collection and sculpture at least gets you in the right neighborhood. Stellar line up of guest stars include the RESIDENTS, Garcia and Hart from the GRATEFUL DEAD and even JELLO BIAFRA. But the real stars are pieces which include an incredible punk tune, "Carbomb" and "Here." (DOG)
(SST Records, PO Box 1, Lawndale, CA 90260)

OUT - "Question In Your Eyes/Level 5"

The A side was too lightweight to cover, but the flip has a cool guitar sound, simple psych grunge a la '66. Fun from THE OUT. (TY)
(Flying Turtle Records, PO Box 8127, Ann Arbor, MI 48107)

THE OBVIOUS - "Home" EP

Great young, eager group with energy and very good sense of melody. Makes you pine for the days when "punk" wasn't afraid to show a little melody in their songs. File this right along with the first of the REPLACEMENTS and GENERATION X and stuff like the TV PERSONALITIES, SWELL MAPS and the FRESHIES. (DOG)
(I Wanna Records, PO Box 166 Wright Brothers Station, Dayton, OH 45409)

PTL KLUB - "Nobody Cares Anymore" EP

A non-stop barrage of HC thrash with some metallic riffs creeping around here & there. Really straightforward, ferocious, aggressive stuff, especially "Negative Man." (WG)
(Deathrasher Records, 106 Anderson Ave., 3rd Fl., Westhaven, CT 06515)

PRECIOUS WAX DRIPPINGS - "Ain't We a Wishin' Bunch " 12"

A very polished, very pop "progressive" post punk band. Definitely college radio material with little bite. (TY)
(Landmind Records, P. O. Box 148, Downers Grove, IL 60515)

RC - "Intestine Casserole With Cheese" cassette

This is what suburbia does to people......forces them to form utterly psychotic thrash bands with totally deranged vocals. One question: why does the tape cover smell so fucking weird? On second thought, I don't want to know. (WG)
($5 to 416 North 2nd St., Chambersburg, PA 17201)

RAMONES - "Halfway to Sanity" LP

I made the big mistake of listening to a lot of old Ramones recently, which put this new release into perspective--a bad one. The edge is gone, the wackiness wants, and the singing is normal. Outside of "I Lost My Mind" and "I'm Not Jesus", this is realy inferior material, and one can only wish they were half way to insanity. (TY)
(Sire Records)

ROYAL NONESUCH - "Something Strange"/"You Need Love"

All the markings (long bowl-like hair, funny suits, fuzztone guitars) of a prime neo-60's garage band. And here it's less of the PLASTICLAND-type goofery more of slower CHOCOLATE WATCHBAND groove. No real "rave-ups" but they're rumoured to be a pretty hard driving combo live so wise up shorty. (DOG)
(Unlimited Productions, PO Box 715, Council Bluffs, IA 51501)

SCREAM - "Banging the Drum" LP

Turn up the volume on this baby, and you won't be sorry. Great production brings out the best here, and though the pace isn't as frantic as before, the power is well directed, the hooks are there, and the energy flows hot. A welcome surprise. (TY)
(Dischord, 3819 Beecher St NW, Wash DC 20007)

SCEAMING TREES - "Even If and Especially When" LP

This Ellensburg, WA band's second LP is an exciting moment. They get more indulgent here, proving themselves a real '80's psyche band. Intricate swooning and meaty jams with a few melodic '60's influenced songs. But ravers like "The Pathway" make it worth living for. (RS)
(SST Records)

SCREECHING WEASEL - LP

A really hot debut. Great pop hardcore, lots of punch, above average lyrics, memorable tunes. Kicks ass, so get this now. (TY)
(Underdog Records, P. O. Box 182, Chicago, IL 60614)

STENCH - "Zigmewaw Spea Me Ut" EP

Ah, finally a non-metal HC band out of Utah. Sounds like a great unknown band from '82, but this is today and a welcome relief it is. Hot, inspired playing, tons of energy and hooks, catchy tunes and cool vocals. As you might guess, I like this a lot! (TY)
(Raunch, 375 W. 400 S., Salt Lake City, UT 84101)

STRAIGHT AHEAD - "Breakaway" 12"

A 6 song straightedge Y.O.T. type band that celebrates youth, innocence and hope. The songs are pretty short; the message loud, simple and progressive. Hope they can maintain their idealism as they grow. Hope they grow. (TY)
(Risk Records c/o Some Records, 210 E. 6th St, New York, NY 10003)

TAR BABIES - "Fried Milk" LP

Less sludgy this time out--more jazz riffs creeping into the act here but still good enough to recommend to fans of midwest-wump like the APPLIANCES-SFB, COUCH FLAMBEAU and a little KILLDOZER. Also elements of pop and funk seeping in to draw comparisons to earlier MEAT PUPPETS and the MINUTEMEN. You decide. (DOG)
(SST Records, PO Box 1, Lawndale, CA 90260)

TARGET 19 - "Understand" cassette

Quick, melodic thrash with sing-a-long choruses, comparable to early 7 SECONDS. Lyrics cover war, poverty, violence, etc. An act to watch, keep up the good work! (WG)
($2 & SASE to Tim Hughes, 55 Hillcrest Ave, Larchmont, NY 10538)

TRIP SIX - "Back with a Vengeance" cassette

Containing members and ex-members of WARZONE, PSYCHOS, and ULTRAVIOLENCE, these boys churn out some raw HC with a distorted guitar sound and lyrics which analyze personal and social problems. Pretty good. (WG)
(Paul de Rosa, 1852 78th St., Brooklyn, NY 11214)

VAN GOGH'S EAR - cassette

A high quality DIY demo tape here, great recording quality, nice printed package, etc. Musical style varies which keeps the interest level up, I hear BUZZCOCKS, DAMNED, UK SUBHUMANS. Very listenable, good job! (RG)
($4 to Van Gogh's Ear, 1002 S. 49th St., Philadelphia, PA 19143)

V/A - "A Perfect Fit" cassette

A mega-thrashola comp with CHRIST ON A CRUTCH, BFD, THE HATES, and more. Lots of quick stuff here, and includes booklet. (WG)
($3 to Bob, PO Box 4641, Chatsworth, CA 91313)

V/A - "At War with Vivisectors" cassette

A hot comp with NO FRAUD, ANOTHER DISTRUCTIVE SYSTEM, ARM THE INSANE, and lots more. All the proceeds go to the Toronto ALF Bust Fund. (WG)
($3 to Spencer Mark, 5334 Yonge St. Suite 2033, Toronto, Ont. M2N-GM2, CANADA)

V/A - "Born To Be Mild?" cassette

A pretty damn good comp here featuring hot stuf from CORRUPTED MORALS, STIKKY, PINK LINCOLNS and more. Great selection of punk and thrash energy. (WG)
($4 to Vagrant Productions, 1096 Bismark Dr, Campbell, CA 95008)

V/A - "Brainwashed into Submission" cassette

Heaven (or hell?) is here if you're a speedcore maniac, becuase those "jugga jugga" axes are here in full force. Acts include NO REBATE, BLOODCUM, GENERATION WASTE, and more. (WG)
($3 to Phil Riola, 15641 Pensacola St., Westminster, CA 92683)

V/A - "F-R-5" - LP

A weirdly conceived LP, because other than a hot & previously unreleased LAW & ORDER track, a so-so version of SCREAM's "Solidarity", & a live G.I. track, the rest is very commercial wave stuff. Given all the DC bands whom we haven't seen on vinyl yet, I was disappointed with this selection. (TY)
(Fetal Records, 1219 Robin Hood Circle, Baltimore, MD 21204)

V/A - "4 Bands That Could Change the World!" LP

Rully? OK, 7 SECONDS, AOD, WHITE FLAG and F come up with 4 or 5 tunes each, oddities, versions, live takes, etc. Pretty fun selection, plus bits of goofiness and experimentation. (TY)
(Dutch East)

V/A - "Immense Decay" cassette

Ninety minutes of righteous tuneage, the standouts being CANCEROUS GROWTH, SCREECHING WEASEL, and DEAD SILENCE. Well worth the moolah. Comes with booklet. (WG)
($6 to Spontaneous Combustion, 3943 Cumnor Rd, Downer's Grove, IL 60515)

V/A - "Iowa Compilation" LP

A statewide comp of varying alternative musics. There isn't any hardcore, but most of the pop stuff here has an edge, and bands like CLAUDE PATE, HOUSE OF LARGE SIZES and SHELLGAME do have quite a bite. (TY)
(South East Records, 208E Davenport St, Iowa City, IA 52240)

V/A - "No More Censorship Defense Cassette Part 2" cassette

A pretty good sampling of A.P.P.L.E., SEIZURE, THE SARCASTIC ASSHOLES, and more. All profits go to the No More Censorship Defense Fund, which is still heavily in debt. (WG)
($5 to TPOS, 20 Station Rd., Brookfield, CT 06804)

V/A/ - "Progress?!" EP

A six (Canadian) band comp benefit for Aid To Nicaragua. Standouts include SONS OF ISHMAEL, M.S.I., & GUILT PARADE's trashing of "Heartbreak Hotel." A good record and an effort worth supporting. Cool. (WG)
($3 to Still Thinking, P O Box 367, Station A, Mississauga, Ontario, CANADA L5B 3A1)

V/A - "The Savages are Loose" LP

This compilation covers a side of the greater DC scene that we rarely hear about. Other than MADHOUSE, PHLEGM, SARCASTIC ORGASM and ASBESTOS ROCKPYLE, most of these bands are new to vinyl, and deliver a variety of garage punk, thrash and grunge. Featured are MOTOR MORONS, PLATINUM SLUGS, BAD VIBES, SYBIL PURE EVIL and many others. Only problem is no insert/no info on the bands. (TY)
(Doug Moody, PO Box 1596, San Marcos, CA 92069)

V/A - "Stick It In" cassette

Yet another mega-righteous comp from the Flush folks - this one featuring NO FRAUD, SUBVERSE, SCREECHING WEASEL, and 5 more gonzo acts. Rad tuneage to the max. (WG)
($5 or $6 overseas to Flush Prods., PO Box 1050, Richmond, CA 94802)

V/A - "We Can Do Whatever We Believe In" cassette

This tape features super hot stuff from STIKKY, ELECTRO HIPPIES, DESECRATION, RIPCORD & more, but the tape has completely atrocious sound quality: recorded too low with a loud hiss throughout the whole thing. (WG)
($3 to Glen H., 9325 Garrison Way, Eden Prairie, MN 55344)

V/A - "Turn It Around" double EP

This package is a dedication to the spirit of the Gilman Street Project. Featuring 12 groups that participate regularly at Gilman (both as bands and individuals), there is plenty of music as well as a 14 page booklet. Bands include ISOCRACY, CORRUPTED MORALS, STIKKY, YEASTIE GIRLZ, NASAL SEX, SWEET BABY JESUS, RABID LASSIE, OPERATION IVY, CRIMPSHRINE, NO USE FOR A NAME, SEWER TROUT and BUGGERALL. My prejudiced view: hot! (TY)
(MRR, PO Box 288, Berkeley, CA 94701)

V/A - "What Is Punk?" cassette

Good question, don't know if this will find the answer, but with righteous tuneage from DEVIATED INSTINCT, FRATRICIDE, LARM, & more, it certainly can't hurt. Rad. All the proceeds go to the Toronto ALF Bust Fund. (WG)
($4 to Spencer Mark, 5334 Yonge St. Suite 2033, Toronto, Ont. M2N-GM2, CANADA)

VERTICAL SLAUGHTER- "A Canoe Trip Down Wierd River" double 7" EP

A rough recording but still varied enough to be interesting. Early punk, later punk, pop, a little psychoticness and some humor add up to potential that should be followed through later on. Enough good moments to be worthwhile. (RS)
(Zulu Distribution, 1294 W. Georgia St #202, Vancouver, BC V6E 3J3 CANADA)

VOLCANO SUNS - "Bumper Crop" LP

A new line-up for this Boston band. Though there are fits of rage here and there, and glimpses of real power and acceleration, too often the "corporate pop" sound predominates, an overproduction that homogenizes any eccentricities. Still, the tracks that do demonstrate genuine emotion are really good, just with that shone through more. (TY)
(Dutch East)

WORLD OF DISTORTION - "Let's Go/Welcome Home"

A pretty appropriate band name, considering their fuzzed-out guitar tone. Good, driving punk tunes with catchy hummable melodies, and guitar leads which seem out of place. Good stuff. (WG)
(Stanton Park Records, PO Box 58, Newtonville, MA 02160)

ZERO BOYS - "Vicious Circle" LP

What can you say? You take one of the best all-time hardcore records, add 6 extra tracks (from previous comps and tapes) of equal quality, and you've got an awesome fucking record. Initially released in 1982, the singing and playing still outdoes most anything that's happened since. Killer. (TY)
(Toxic Shock, PO Box 242, Pomona, CA 91769)

International/ International/ International/ International/ International/ International/ International/

ALPTRAUM GMBH - "Reincarnation" cassette

Good diverse punk that could use some tightening up. Lyrically, they stress intelligent themes while keeping a fun approach. Should turn into something good. (WG)
($3 to Martin Pick, Nutzenbergerstr. 143, 5600 Wuppertal 1, W. GERMANY)

APES OF WRATH - flexi

Simple pop punk with female vocals and sung in English and Italian. Amateurish and charming, like KLEENEX or something. Fun. (TY)
(X-Mist Records, Linkeweg 14, 7270 Nagold 7, W. GERMANY)

ANTI HEROES - "And The Government Laughs!" EP

The package this band's record comes in is actually a 36-page booklet, written in German, full of information on nukes, racism, censorship, etc. The songs are all mid-tempo punkers, most holding my interest. Obviously a committed band, definitely into it. (TY)
(Double A, Eichenstr 14, 56 Wuppertal 2, W GERMANY)

ARM THE INSANE - "Remember" LP

As with their previous release, this one has some really excellent lyrics, but again fails to rise above the early '80's UK plodpunk sound. Not that it doesn't have power or guts, but if current bands are gonna play older styles, they should really present them with an approach that makes them sound fresh and exciting. Decent. (TY)
(Cleopatra Records, P. O. Box 121, Elsternwick VIC 3185, AUSTRALIA)

BLATANT YOBS - cassette

Sounds like an American influenced skate/slam band. Mostly quick, forceful stuff, with some "heavy" sounds thrown in. Good stuff. (WG)
(R. Soelerbrok, 3e Poellaan 87, Lisse, HOLLAND)

BLOODFEAST A.D. - "Living in Mortal Dread" LP

Not as much metal damage as I had expected, and though some of the songs are horror-oriented, the band says they're phasing out of that towards political lyrics, which already show a strong anti-sexist, anti-fascist strain. (TY)
(Ingo Neuhaus, Schulkenstr. 18, 2820 Bremen 70, W. GERMANY)

BRIGADES - "Yours Negatively" LP

Very much in a CLASH vein without being directly imitative. They fuse early punk, pop, reggae and more into a '78 type lightweight sound. All songs in English, politically aware, comes with a free bonus single. (TY)
(Negative Records/ Radical Rockers, 4 Allée d'Andrézieux, 75018 Paris, FRANCE)

CELIBATE RIFLES - "Roman Beach Party" LP

A very hard-hitting release from this Australian combo. Other than the occasional wah-wah guitar, their sound harkens back to 70's rock and early punk. Very basic rock and roll with straightforward power and decent lyrics. (TY)
(What Goes On Records)

CIVILISED SOCIETY? - "Violence Sucks" LP

Musically, this is a big change from their first LP. Their sound is now in a crunching METALLICA vein, heavy on the power, while still maintaining their intelligent lyrical outlook. Although I like this album, I was expecting a little more creativity from these guys & girl, rather than the pedestrian speedmetal fare. (WG)
(Manic Ears Records, Box 666, Full Marks Bookshop, 37 Stokes Croft, Bristol B52 3PY, ENGLAND)

COCKNEY COCKS - "Cross Counter" - 8"

A four song release with one '77 type song, an upbeat pop punk tune, and two pop clunkers, not especially gripping. (TY)
(Beat Crazy Records, JAPAN)

COLLAPS - "Not Just Aggression" EP

Well-done and powerful, this EP has 2 speed tracks and two medium-paced punk tracks. Lots of oomph and good production make it stand out. (TY)
(Double A, Eichenstr 14, 56 Wuppertal 2, W GERMANY)

DAN - "An Attitude Hits" LP

DAN is actually a 4-piece band, and a good one at that. They play good midtempo pop punk with female vocals and a peace-punk edge. Well worth checking out. (TY)
(All The Madmen, 97 Caledonian Rd., London, NI 9BT, ENGLAND)

DEATH SIDE - "Satisfy the Instinct" EP

A 6 song speedmetal release that is very well done. Will appeal to bangers, skaters, and crazy haircut freaks everywhere. (TY)
(Selfish Records, JAPAN)

DEADLY HUME - "Me, Grandma, Iliko, and Hilarian"LP

You know what's irresistable and charming about this record is that it reminds me of John Cale during his best period, right down to the vocalist, an acoustic ballad and some of the crunchiest rock n roll with perceptive lyrics I've heard since I bought Sabotage. (RS)
(Phantom Records, PO Box A566, Sydney S. 2001, AUSTRALIA)

DEPRESSION - "Ultra Hard Core Mega Heavy Punk Metal Thrash" LP

With a title like that, no review is necessary. It's all true, and live. (TY)
(Cleopatra Records, P. O. Box 121, Elsternwick VIC AUSTRALIA)

DOOSE - "Banana" flexi

A one song effort, a garagey, catchy punk/funk tune that goes on and on, but you won't mind. Fun. (TY)
(Ready Made/ JAPAN)

FEEDTIME - "Don't Tell Me"/ "Small Talk"

Reworkings of their tunes off the Why March When You Can Riot?! comp LP. The A side rages, a powerful fast punk tune, while the flip is a mid-slow tempo tune with a sax that failed to move me. (TY)
(Aberrant Reocrds, Box A566, Sydney South 2000, AUS)

FUNERAL ORATION - LP

This new one, with a new guitar player, has a rich, popish feel that the last few missed. But this polish and melody doesn't mask the catchy hooks and rhythms these guys are capable of. Maybe it is the voacalist, but this reminds me a little of early GANG OF FOUR. (RS)
(BC Tapes and Records, Box 16205, San Diego, CA 92116)

GASTUNK - "Under the Sun" LP

Horrible metal with hardly any punk influences left. Comes with poster and plastic record carrying bag--give me a fucking break. (TY)
(Vice Records, JAPAN)

GEMBAKU ONANIES - "Onanies at Last" LP

Pop punk but at least there'a flair here (as compared to most of the Japanese pop punk I've heard recently). There's an edge, a bit of punch in the delivery, and nice changes. Not awesome, but fun. (TY)
(Tin Drum Records, JAPAN)

GIRLIES - "Pussy Cat/Feelings Gone"

The A-side has a slight '60's feel, while the flip is more in a '77 vein, both with a straight ahead pounding beat, pop singing, up front guitar. Decent, but not a rave. (TY)
(Petite Records, 25 Trinity Lane, Woolloungabba 4102, AUSTRALIA)

HUNTERS CLUB - "Animal Lover" 12"

The English equivalent of the MENTORS? (TY)
(Trash Can Records, ENGLAND)

HUSKY VOICE - flexi

Japan is notorius for husky-voiced yellers, so it had to happen...a band with a name like this--who don't have a husky-voiced singer. What they do have is a tight, melodic hardcore band with a slight metal guitar. OK. (TY)
(Husky Records, JAPAN)

INDECENT ASSAULT - "Dawn of the Android Workers" EP

Catchy, driving midtempo punk tunes with memorable choruses is what you'll find here. Lyrics cover vivisection, freedom, and the mundanity of the "working life." Pretty good stuff here. (WG)
(Reaganstein Records, 14 Cygnet Lane, Pensnett, Brierly Hill, West Mids, DY5 4Dl, ENGLAND)

KING SNAKE ROOST - "From Barbarian to Christian Manhood" LP

The guitarist from GRONG GRONG has a new outlet for his noise, a crypto-blues outfit. I found it pretty monotonous and uninspirational, but I know that people who go in for Down Under rantings will like it. (TY)
(Aberrant Records, AUSTRALIA)

L.U.L.L. - "The Highest Wall" LP

Strong punk and thrash with both melodic and metallic influences. Lyrically, they cover both personal and rebellious topics. Although the vocals get annoying at points, this is worth checking out. (WG)
(Starving Missile, Allee 30/VI, 8000 München 83, W. GERMANY)

LUBRICATED GOAT - "Plays the Devil's Music" LP

BUTTHOLES-like in some ways, though mellower and artier at times. (TY)
(Black Eye Records, AUSTRALIA)

L'ATTENTAT - "Made in GDR" LP

The first East German punk band to release vinyl, and decent it is. Much of the material is typically German older style punk, while there are a few thrashers as well. Lyrics are translated into 4 languages and give a good insight into life in East Berlin, showing differences and similarities. A brave band. (TY)
(X-Mist Records, Linkeweg 14, 7270 Nagold 7, W. GERMANY)

MAD GANG - flexi

A one-sided, two-song pop punk release. One is punkier, one is blusier, neither necessary. (TY)
(No address, JAPAN)

MOB/APOSTLES - "Live at the LMC" split LP

Poor sound quality, not-so-hot performances, no liner notes, lyrics or info. Recorded in '83, junked in '87. (TY)
(Cause For Concern, ENGLAND)

NEWEST MODEL - "Standing On the New Foundation" EP

Pretty well crafted pop punk, though a bit too pop at times. Just when you say "no more", they pull back from the edge and rock surprisingly. (TY)
(RBF Records, JAPAN)

NICKEY & THE WARRIORS - "Dreams" LP

Sounds like BLONDIE or some other weak '77 band with a "girl" singer. Get me outta here. (TY)
(Captain Records, JAPAN)

OI POLLOI - "Unite and Win" LP

Some serious Oi produced by this dedicated Scottish band. 12 great hard-edged melodic anthems backed by strong sing-a-longs and power production. The lyrics stick to an anti-government/pro "skin & punk unity" stance and don't even come close to right wing bullshit. A good record by a band that keeps on going. (MS)
(Oi Records, UK)

PERMANENT DAMAGE - "End of Innocence" LP

A very solid album of thrash and speedcore sounds, similar to a cross between MOTORHEAD, a thrashmetal band, and a contemporary HC act. Can't say this hasn't been done before, but these guys do it pretty well. (WG)
(Reactor Records, PO Box 623, Camberwell, Vic 3124, AUSTRALIA)

POGO - "Hysteric Generation" 12"

Let me guess--pop punk? Yup, five slow-medium tunes, one uptempo number. I can't believe how many Japanese bands are going back to '77 punk, but are showing no imagination or hindsight in how they regurgitate it. (TY)
(Captain Records, JAPAN)

POLITICAL ASYLUM/PISSED BOYS - split EP

A split live EP from these two European acts. POLITICAL ASYLUM has a catchy, melodic punk sound with thoughtful lyrics, while the PISSED BOYS have a quick, tuneful style. Good stuff. (WG)
(Fuck Your Brains Records, Schaluppenweg 1, 2400 Lübeck, W. GERMANY)

POP WILL EAT ITSELF - "Beaver Patrol" 12"

"Attention young ladies. My favorite way of getting kicks - I go down town I hustle chicks. (Chorus) Beaver Patrol (Cruisin' on my Beaver Patrol, I love that beaver). She's trying to keep me happy with all her might - All you gotta do honey is make me feel alright. (Chorus) Beaver Patrol (Cruisin' on my Beaver Patrol, I love that beaver)." Distributed by Rough Trade in the US, this is a four song white rap/rock thing a la BEASTIES. How embarrasing for them.
(Chapter 22 Records, 6 New St, Warwick CV34 4RX, ENGLAND)

PSYCHOTIC TURNBUCKLES - "Go Go Gorilla" 12"

Other than the title track, this is a pretty toned-down release, offering little in the way of excitement. One neo-'60's tune, one pop rocker, and one folk tune. (TY)
(Rattlesnake Records, Australia)

PSYCHOTIC MANIACS - EP

Pretty basic thrash without much distinctiveness. Lyrically, they seem to dwell on depressing themes, judging by "Wanna Die" and "Self-Destruct". Psychotic? Not really... (WG)
(Reactor Records, AUSTRALIA)

PURPLE THINGS - LP

This Irish band has been cranking out the records. Lucky for us too as even though they are kinda '60 ish, they really rock out with a garagy touch. Strong and slick with crunch, catchy hooks, a little of the 'ol reverb, and some incredible jams. This LP (and in fact the band) are a must for all garage enthusiasts. (RS)
(Absolutely Free, 36 Hanway St., London W1, ENGLAND)

RIM SHOUT - "A Walk Through the Big City" 12"

Mid- to fast-tempo German punk abounds here, with catchy choruses (especially on "Your Escape") and a powerful powerchord guitar sound. The songs are pleasant, but there are no particular revelations here. Just good, basic, loud punk. (SS)
(Andreas Schroller, Herder Str. 12, 4600 Dortmund 1, W. GERMANY)

SATANIC MALFUNCTIONS - EP

Very basic hardcore that's dominated by a crude, raw guitar. Everything else sits behind, setting forth short blasts of mayhem, not unlike the old NEOS. Enjoyable. (TY)
(Loony Tunes Records, 3 Albion Rd, Scarborough, N. Yorks YO11 2BT/, ENGLAND)

SHTAUSS - "Everybody Rockin'/Black in Town"

Good rockin' stuff, a '77 r'n'b/punk sound. Hard drivin' pop with no let up. A good debut. (TY)
(Closer Records, 100 Rue Dicquemare, 76600 Le Havre, FRANCE)

SHUFFLE - "Oi!" flexi

Proving that skins anywhere are capable of making simple catchy songs and making the dumbest face poses ever. Four songs, 3 decent. (TY)
(Office Para, JAPAN)

16 BLASARE UTAN HJARNA - "Fran det Ena Till Det..." cassette

Hot, powerful thrash and punk with neat guitar gits from this Swedish act. Comes with a rad lyric book, but it's in Swedish. Check this out. (WG)
($3 to Mikael Karlsson, Storgatan 61, 573 Cotranas, SWEDEN)

SKEEZICKS - "Selling Out!" LP

Really excellent lyrics addressing many of the problems within the whole scene, and doing it with insight and sensitivity. Musically, it's older punk meets hardcore - very moshable. (TY)
(X-Mist Records, Linkeweg 14, 7270 Nagold 7, W. GERMANY)

STICKY FILTH - "At Least Rock N Roll Doesn't Give You AIDS" EP

These Aussie dudes come off with pretty good RAMONES-ish sound. Nothing happening lyrically, & not enough catchiness or power to push it over the top. (WG)
(I'm A Hit, P O Box 407, New Plymouth, NEW ZEALAND)

STOMACH MOUTHS - "In Orbit" 12"

These guys had an extremely zany and attacking sound, deeply rooted in an early SEEDS mold, but rarely does that manic aspect surface anymore. Only one of the six tracks here really approaches that intensity. Instead, they settle for decent organ-dominated '60s punk with no stinging guitar and no psychotic vocals. Too studied. (TY)
(Got to Hurry, Xysmedsgrand 4, 5-111-27 Stockholm, SWEDEN)

T. H. U. R. - "Hey Hey Everybody" flexi

A two-song, one-sided flexi that has hardcore graphics but is decidedly pop punk. Not really too jumpin', but OK. (TY)
(Heartbreaker Records, JAPAN)

TOYS WENT BERSERK - "Pieces" double 12"

Very blatantly SIOUXSIE influenced material and sound. Well done for what it is, and will appeal to fans of pop, wave, early punk, mood music, etc. (TY)
(Aberrant Records, AUSTRALIA)

UK SUBS - "Live in London" cassette

A pretty good showing by the ol' SUBS, playing mostly energetic material with a clunker here and there. Good live recording, too. (WG)
($5 to Destroy Tapes, c/o Dave Fergusson, 6 Westbourne Rd., Islington, London N7 8AU, ENGLAND)

VANILLA CHAINSAWS - "T.S./Everything"

Quick melodic punk with a bit of distortion to roughen things up a bit. Not bad, but the vocals and the commercial flavor kinda turns me off. (WG)
(Phantom Records, P O Box A566, Syndey South 2000, AUSTRALIA)

V/A - "Consumer Blackmail Vol 2" cassette

FORETHOUGHT, BLUTSTURZ, RAPED TEENAGERS and LEBERWOHLSTAND are just a few of the acts featured on this above avarage world comp. Lots of spirit and spark here. (WG)
($5 to Roger Armstrong, 1416 Midorigaoka Zama-shi, Kanagawa-ken 228, JAPAN)

V/A - JANKY/CONFLUX - split flexi

Both bands here are metal influenced hardcore, gruff-vocaled, lots of guitar wanking, etc. (TY)
(Waterland, Sanno Haitsu 2F 1-25, Ootaki-cho Yokosuka, JAPAN)

V/A - "1984 The Third" double LP

Quite an accomplishment. An excellent sampler of mostly not-famous bands, but bands that really put out. Lots of differing punk styles, fine choice of cuts, lots of listening and most all are invigorating. Bands from Czechoslavakia, Peru, South Africa, Hungary, and just about everywhere else. Hot. (TY)
(New Wave, BP 6, 75042, Paris 10, FRANCE)

V/A - "Oversea Connection" LP

Don't be put off by the cheesy cover, this LP don't smell. Bands like FEAR ITSELF, DEPRESSION, A.P.P.L.E., TH' INBRED, ATTITUDE, DEAD SILENCE, G.A.S.H., LIFE SENTENCE, PSYCHO and lots more add both live and studio tracks. A good selection of many punk styles. (TY)
(Double A, Eichenstr 14, 56 Wuppertal 2, W GERMANY)

V/A - "Mindless Slaughter" LP

A 14 band benefit compilation where all profits go to the Hunt Saboteurs Association. There is a wide range of music here, which becomes obvious when you realize the contributing bands include CHUMBAWAMBA, ELECTRO HIPPIES, RUBELLA BALLET, MEKONS, STEVE LAKE, etc. Of course, all lyrical content is directed towards animal rights but the record itself lacks information concerning the topic, in fact there are only lyrics to five of the songs. (MS)
(Anhrefn Records, PO Box 18, South PDO, Manchester, M14 5NB, ENGLAND)

V/A - "Psychotic Reactions Caused by External Influences" cassette

All right! This is the most manic group I've heard in ages, featuring acts from W. Germany, Peru, UK, US, & Finland, the standouts being DESECRATION, THE ELECTRO HIPPIES, LAST OPTION, & IRSTAS. Amazing!! (WG)
(Fernando Boggio, Manuel M. Salazar 260, Orrantia-Lima 27, PERU)

V/A - "Raw Cuts Vol 4" LP

This edition covers Australian neo-60's garage bands, and there's quite a bit of psych/gloom stuff as well (too much). But bands like LIZ DEALEY & THE TWENTY SECOND SECT. CONEHEADS and ASSASSINS do kick ass, making it worthwhile. (TY)
(Satellite Records, 91 Swansea Rd, Reading RG1 8HA, ENGLAND)

V/A - "Skull Thrash Zone - Vol. 1" LP

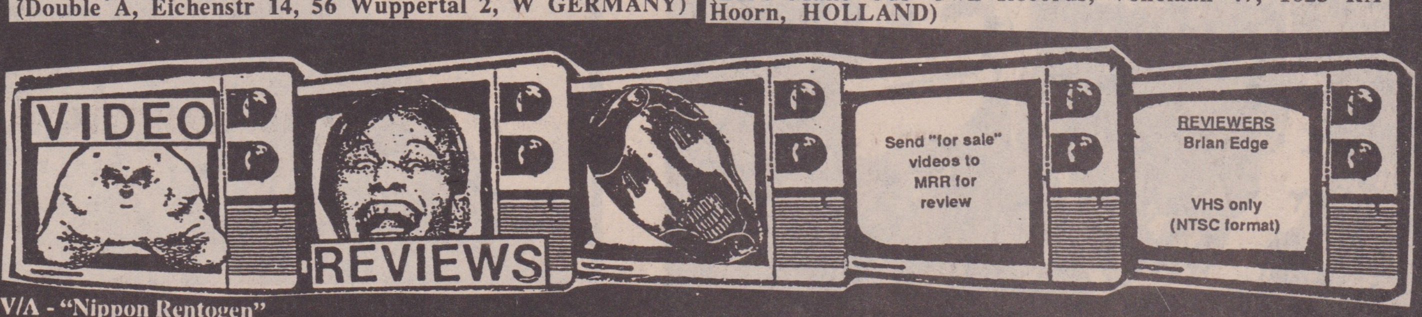
DOOM are terrible metal, SHELL SHOCK are decent metallic hardcore, X are enjoyable thrash, JURASSIC JADE are as bad as they sound, GROUND ZONE is boring metal, and ROSE ROSE make powerful thrash noise. And they all look like a punk version of KISS. (TY)
(Invitation Records, JAPAN)

V/A - "Tour De Farce #2" cassette

Wow! Just about every country is represented on this world comp featuring VICIOUS CIRCLE, WRETCHED, SUBHUMANS, INFERNO and tons more. Great stuff, and comes with a book! (WG)
($6 to Empty Records, Am Elfengrund 71, 6100 Da-Eberstadt, W. GERMANY)

VERNON WALTERS/INDIREKT - "Present History" split double LP

Great concept, two split LP's packaged together with lotsa info, enclosures, and fine music. VERNON WALTERS play a highly political and intelligent form of pop punk, sung in English. INDIREKT hit back in Dutch with many punk forms, though there's less really uptempo stuff than in the past. All in all, an excellent example of cooperation and DIY spirit, and good music to boot. (TY)
(Let's Make Our Own Records, Venelaan 47, 1623 RA Hoorn, HOLLAND)



V/A - "Nippon Rentogen"

A compilation of various bands from Japan, including OUTO, SYSTEMATIC DEATH, LIP CREAM, DETROIT, DEATH SIDE, TRASH, WAMPAKU JUNKIES, GASATSU RUDE BEATS, LAST BOMB, GIL, and NEATHEAD, performing 1-4 songs live between 9/86 - 3/87. Perhaps the only chance most people will have to get a glimpse of the Japanese scene. Approx. 1 hr, color (oftentimes weak due to lighting), footage is clear and consistent (one camera used), sound is generally good but comes across a bit thin, photo-copied paper cover, plastic case.
(Straight Time Productions, 1416 Midorigaoka Zama-Shi, Kanagawa-Ken 228, JAPAN)

SHONEN KNIFE — "Pretty Little Baka Guy"

8 songs by SHONEN KNIFE from Japan. Half are overdubbed studio versions, half are shot live. Sound is excellent for both live and studio pieces, and footage is clear and of good quality as well. Approx 20 minutes, color, color xerox cover, cardstock case.
(Subversive Records, PO Box 233305, Tucson AZ 85734)

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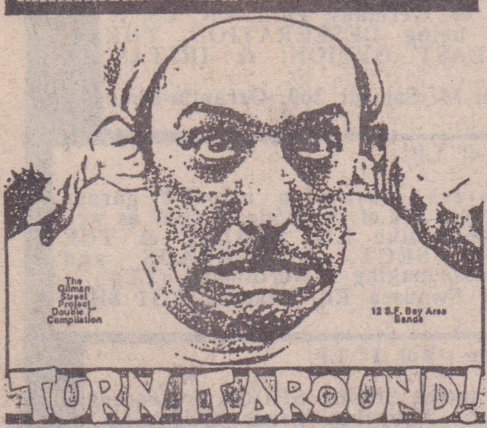
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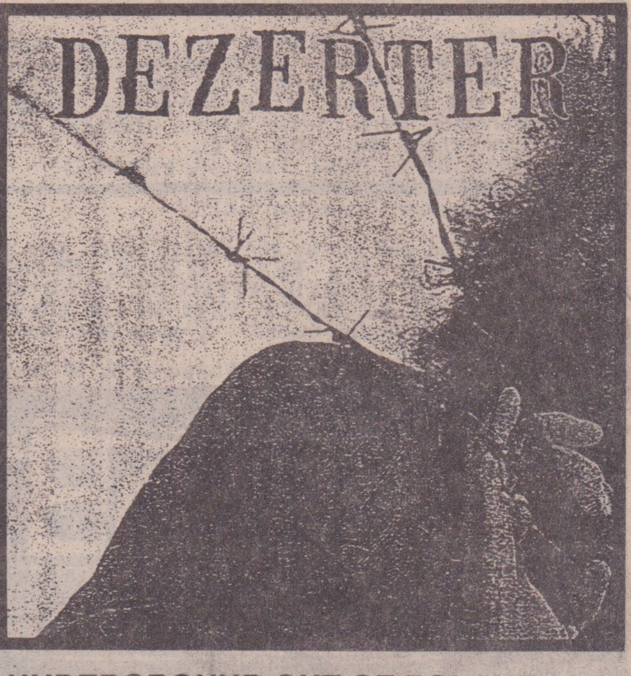

UNDERGROUND OUT OF POLAND - LP

ALSO STILL AVAILABLE: The Murray Bowles photozine "If Life is a Bowl of Cherries, What am I doing in the Pit?" $2 in US and Canada and $4 in Japan and Australia from MRR/US, $3 in Europe and £1.75 from MRR/UK